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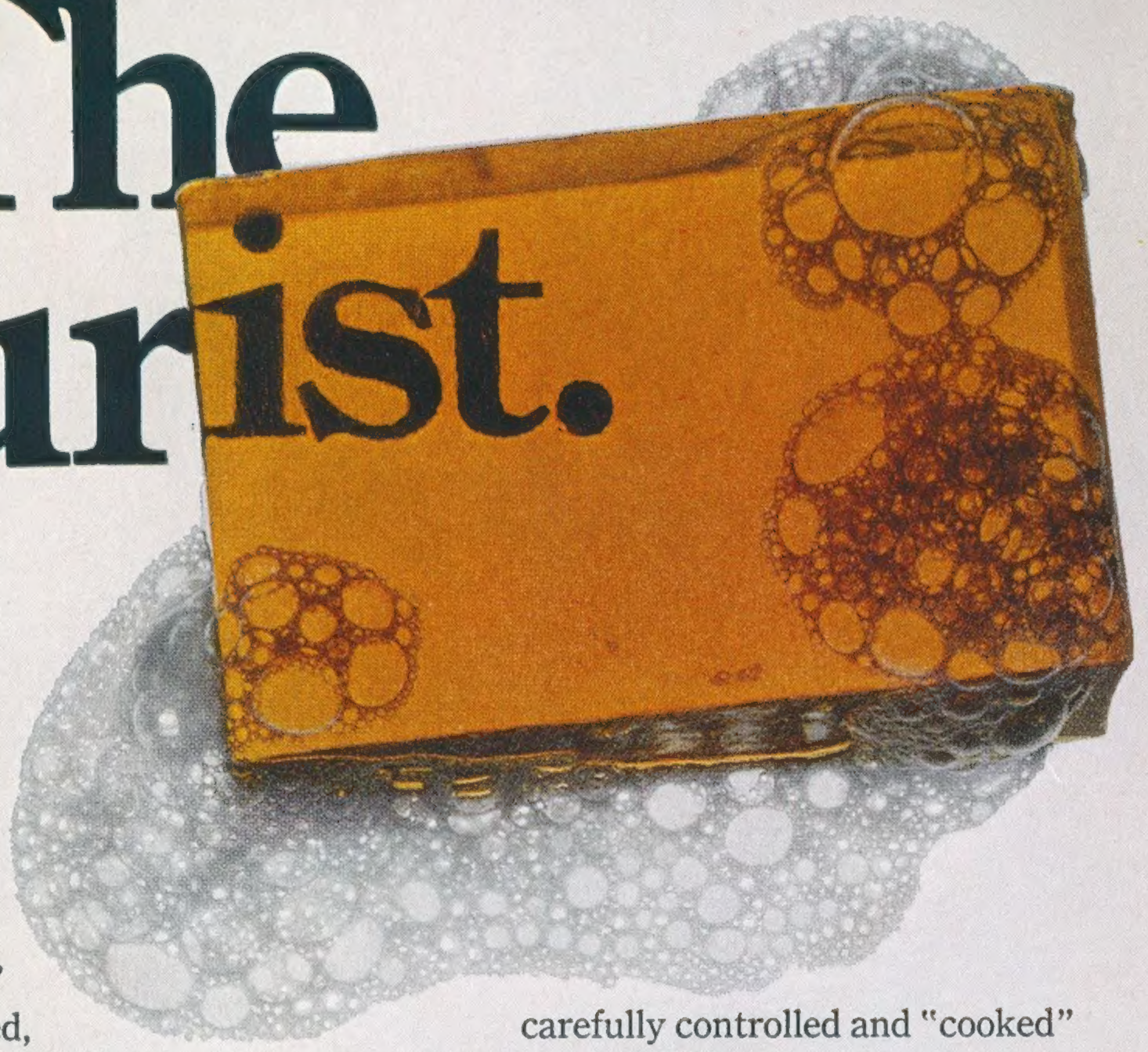
# VOGUE

## Delight!

The look of the year

**from health to fashion**

# The Purist.



Perhaps you've noticed how many of your favorite products have been miraculously "improved" lately. They've been lemon-freshened, hyped up with ingredients to make them last longer, changed into exotic shapes and colors. Purity and quality, those old-fashioned absolutes, have become harder and harder to find.

Take heart. There are a few stubborn purists still around. And when it comes to sensitive skin care, count us among them.

**Neutrogena proudly announces nothing new or improved about our soap.** We don't tamper with the Neutrogena® formula by adding new ingredients just to keep reviving your interest. Our soap's made with pure, natural ingredients, the finest we can buy. Without artificial hardeners or coloring or additives or free alkali that potentially could irritate sensitive skin.

**We don't crank out Neutrogena by the usual mass production methods, either.** We make our soap the way you'd make a gourmet dinner because we're just as finicky about quality as you are. Individual batches are carefully controlled and "cooked" for six hours. During that time they're checked time and time again by our chemists.

**All in all there are 22 separate tests for quality and purity during manufacture.**

And independent dermatology laboratories, adhering to strict FDA standards, have also tested Neutrogena eight different ways to make sure it's as careful with your face as it should be.

That's why so many doctors recommend Neutrogena. It cleans your skin thoroughly, but not drastically, leaving it immaculately fresh, but not dry.

We don't promise you miracles or magical ingredients or exotic fragrances. We don't make claims we can't live up to. All you get from us is a safe, pure bar of amber soap that won't irritate even the most sensitive skin.

If you've gotten a little skeptical of change for change's sake, you should try Neutrogena. It's a purist. And we think your complexion will enjoy going back to these old-fashioned basics, purity and quality.




***for sensitive skin care.***

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Photograph by Peter Fink



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*The pale silky suit. To wear with tawnied skin. Sun-streaked hair. And very little else. Think how you'll feel in it—moving within the easy confines of a short, gently fitted jacket, a soft, dirndling skirt. Knowing you look absoluely glorious...now and next summer. By Leon Block for Saks alone in creamy rayon and silk. Sizes 4 to 12, $450. Park Avenue Room.*

Saks Fifth Avenue

JANUARY, 1978

(INCORPORATING VANITY FAIR)

# VOGUE®




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**BEAUTY ON OUR COVER** Roseanne Vela and the super-natural, super-sheer look of a heightened color and the shine you get from Clinique—one of the modern makeups based on treatment for your skin. Here, Mocha Eye Treat shadow, Plum Blush cheeks, and Currant Plum lips. . . . Vincent Nasso did the makeup; hair, Harry King. (More beauty news, pages 144-151.) **FASHION** The unconstructed jacket that's a symbol of the new softness: Geoffrey Beene's mandarin-orange raw-silk jacket, over his mauve-and-brown dotted silk crêpe de Chine blouse. (Another look on page 103.) Corded sand-blasted vermeil necktie by DeChino and DeChino, about $30. At Bergdorf Goodman. Adrian stud earrings, about $5. At Joseph Magnin. Photograph, Albert Watson.

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VOL. 168, NO. 1, WHOLE NO. 3151

Dior




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Christian Dior

# How to Make Your Own Fashion Statement



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The Snappy Kappi: easy-going, relaxed, nonchalantly chic. Tan jacket over pewter grey skirt, both in poplin, with soft tattersall shirt to coordinate. Sizes 4 to 14, the ensemble in polyester and cotton blend about $118.

Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York.

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(Incorporating Vanity Fair)

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# You Write Us

**Soccer starring women**

In your report on soccer in the U.S. ["People are talking about . . .", October Vogue], you only scratched the surface when you spoke about the growth of attendance and spectator interest.

. . . You may be interested to know that there are over one thousand women *playing* organized soccer with the North Texas Women's Soccer Association, and we anticipate the addition of at least eight new teams each season. Women's soccer is also strong in the Tampa area and Southern California.

And, before you . . . leap to the conclusion that we are all female truck drivers and candidates for the Green Bay Packers defensive line, let me assure you we are not. The majority of these women are over thirty, wives, mothers, working women, career women. . . . Our children play (60,000+ in the latest registration) and our husbands play. We officiate at the games, participating on an equal basis with men referees and linesmen. One of our referee/players was the first woman and only American invited to officiate at the recent Gothia Cup matches in Sweden. . . .

We, too, love Pelé, but we have our own superstar for our youngsters to pattern themselves after—Kyle Rote, Jr., as well as the rest of the Dallas Tornado who spend enormous amounts of time with the youth of the area.

The rewards? An increased sense of well-being from conditioning and improvement of skills, and camaraderie, something women have not often experienced. . . .

Ann Smith
Dallas, TX

**Stock(broker) options**

What a scathing blast William Flanagan gave stockbrokers ("You and Your Stockbroker," October Vogue)!

As a registered representative with a national firm, I regard myself as a professional—a status earned by surviving highly selective interviews, an arduous four-and-a-half-month training period, passing a number of difficult licensing exams, and extensive, constant reading of professional material.

A goodly part of my working hours in recent months has been spent counseling

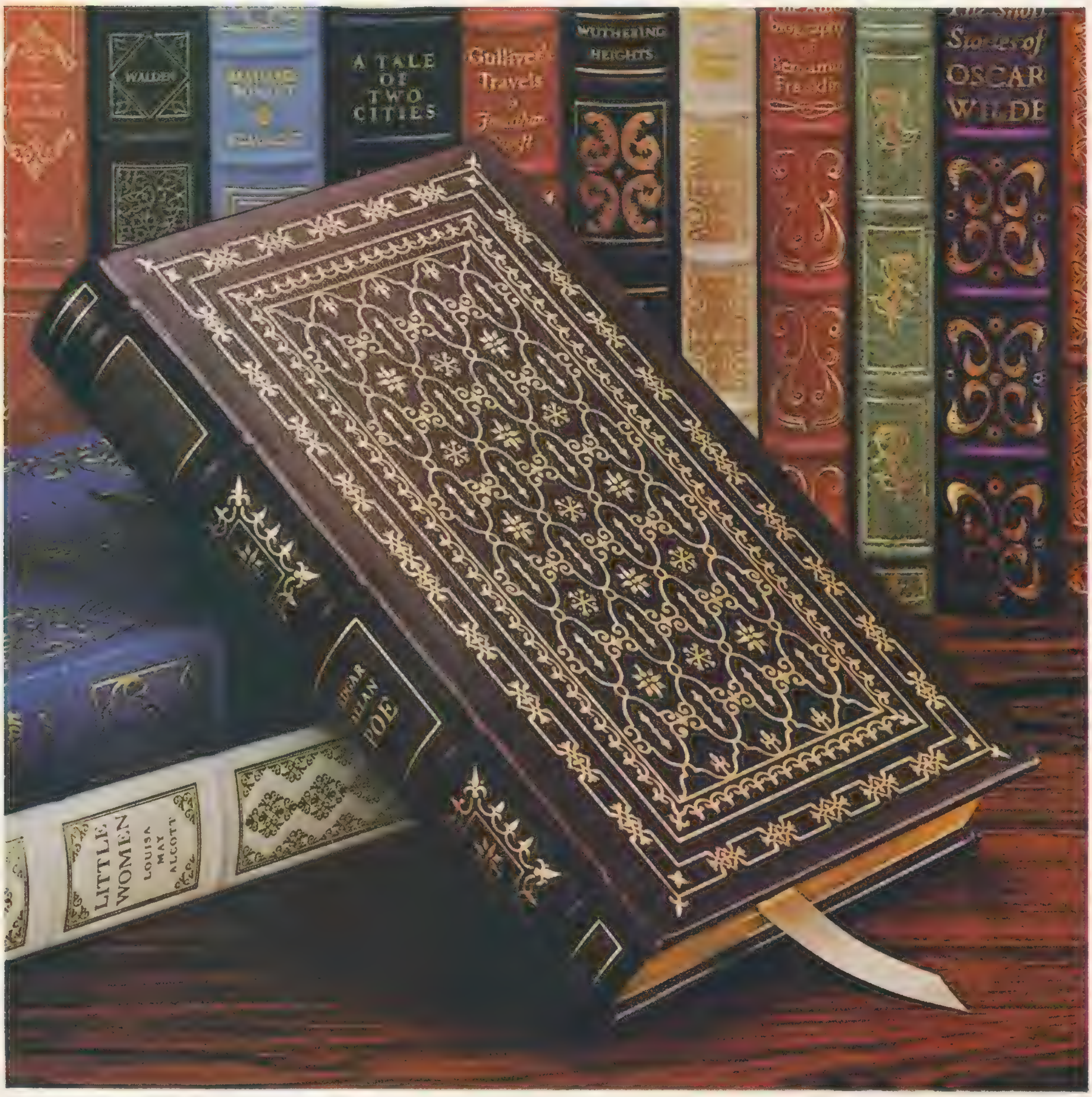
*(Continued on page 79)*


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# fashion

Cleaned-up chic . . . the point of dance dressing . . . new ways to warm . . . how-tos—stolen from the pros

*Vests—you'll find them everywhere in the spring/summer collections: big, easy, always open; in any texture—from velours to burlap to silk tweed to embroidered gauze. Along with (but never worn with) soft, unconstructed blazers, they're about the only passing nods to menswear in a slew of nonstructured dressing. . . . Odd, though, that as clothes go soft and curvy, the big push in plastic surgery, it seems, is from women who are opting for breast reductions!*

## "Wear-them-anywhere dance clothes: from barre to street to disco"

What's making it from fall on into cold-weather dressing? New kinds of layering: putting together autumn's big sweaters and wool-ribbed tights for free-style skating; leg-warmers to warm up cross-country or downhill racing; challis shawls, sprawled over coats, for city sitting, walking, bus waiting. . . . Clean—meaning pared-down and uncluttered—may have gone out the window again as a decorating fashion (Second Empire's selling), but as a way of putting clothes together, cleaned-up silhouettes and unmurky colors look fresh (but nonvirginal) in an awfully soft spring.

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New to the clothes biz, Anne Johnson's just opened (with partners) shop Suite 101, on Beverly Hills' North Canon Drive: European, Oriental, American designs—including, unsurprisingly, daughter Charlotte Ford's. . . . Also in L.A.—and *only* in L.A.—a Gucci where special clients (many are $20,000–$50,000-a-year customers) are presented with gold keys; the keys then unlock, for the specially Gucci'd, an elevator leading to an additional floor of one-of-a-kind, very buyable treasures.

**You've heard of "throwaway chic"? Well, so has designer Alexander Guest: he's taken throwaway chic vastly tongue-in-cheek and come up with "Waste Creations" bags—handbags made from—get this—cardboard boxes. Possibilities? Laminated Tab cartons to tote to the office; Heineken clutches for beery nights out. They're one-of-a-kinds and sort of recyclable. . . . Bulgari, the very voluptuous jewelry people, have a somewhat other idea of whimsy: anyone for perfect solid-silver (at $650) tennis-ball cans?**

How to say "thank you" to a man? There are obvious options, but you could send him flowers. Don't be surprised, though, if (as one man who got them) he's (1) shocked, (2) faintly suspicious, then (3) inordinately pleased. . . . Calvin Klein's come up with a new role—as an actor—in suspense-thriller movie *Eyes*. Fave Dunaway top-bills as a top fashion photographer, Klein plays himself. It's a walk-on, Klein-buyers, not a career-switch. . . . There's an obvious European invasion this year—of Madison Avenue. Along with the Europe-to-America art and real-estate rush, New York's street of price-y boutiques is getting a gold-based, heavily French and Italian coating: new shops (such as Raphael), new outlets for favorite designers (Ungaro), new to the East Coast top-sellers (Laura Ashley). Result? Madison Ave. in renaissance, and some gorgeous (if only, by necessity, window) shopping.

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**When the new damask fabrics first hit the trade this season, everyone's point of reference was, naturally enough, the old standby Sunday-dinner tablecloth. Now, before resort clothes in damask have fully spread out into the stores—or onto customers—immediate—and totally literal—ripoffs: women tearing apart their antique cloths (and their mothers' hearts, no doubt) to make "old" damask skirts, shirts, boleros. The more yellowed the linen, the better the look. . . . Pucker-up: The shirred or "pucker" tops everywhere in bathing suits and honored in evening dresses at Halston are heading, en masse, to puckered or smocked blouses, dresses for spring. Come summer, "tube" tops are bound to roll in again.**

*If your head is Margot Fonteyn but your feet are more Disco Dolly, you're part of the push for wear-them-anywhere dance clothes: going from barre to street to disco, they're basic, utilitarian leotards, layered on with shorts, pants, wrap-skirt—whatever! Firms are following the street people and coming up with new, matching, movable pieces—good for building up warmth in winter or for stripping down on a steamy disco floor.*

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In the midst of running models, blaring beat, and whatever colossal showmanship (or kinks—this spring season, S & M was soaring) comes out of fashion shows these days, the can't-miss message that comes through—whatever the designer—is that part of fashion today is in the way one wears it. A pushed- or rolled-up jacket sleeve; bloused shirt or dress; skirt corner, hitched up, à la Karl Lagerfeld, over an underskirt or petticoat: they're the tickets anyone can take to what's "new"—on the runway or in the closet.

—KATHLEEN MADDEN

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Courrèges

**Boutiques:** ATLANTA, Georgia: lenox square--BAL HARBOUR, Florida: Bal Harbour Shops--BEVERLY HILLS, California: 447 north rodeo drive--BOSTON, Massachusetts: the mall at chestnut hill--CHICAGO, Illinois: water tower place --COSTA MESA, California: south coast plaza--DALLAS, Texas: J&L Boutiques, 2800 routh street--DENVER, Colorado: 300 filmore street--DETROIT, Michigan: renaissance center--HACKENSACK, New Jersey: riverside square--HONOLULU, Hawaii:



Albert Watson

waikiki shopping plaza, 2250 kalakaua avenue--HOUSTON, Texas: 1800 south post oak road--MANHASSET, New York: 1368 northern blvd.--MONTREAL: Lily Simon, westmount square--NEW YORK, New York: 19 east 57th street--PALM BEACH, Florida: 209 worth avenue--ST. MARTIN: Shore's Brothers--ST. THOMAS: Virgin Islands--SAN FRANCISCO, California: 155 maiden lane--SCOTTSDALE, Arizona: 6900 east camelback road--SEATTLE, Washington: 1518 sixth avenue--TORONTO: 55 avenue road--WASHINGTON, DC: Mazza Gallerie, wisconsin avenue

# WHAT'S COMING

## Whodunit, done in a devilishly sneaky movie...when it comes to TV sex...how women land buckets and bucks... where to eat in America—attractively, selectively

## Movies

### By Rex Reed

**Cat and Mouse**
*Starring Michele Morgan, directed by Claude Lelouch*

A thriller is a thriller, but the French do them better than anyone else, and Claude Lelouch is nonpareil in the genre. Every time someone creates a new thriller with style, suspense, and originality, the Hitchcock comparison is inevitable. *Cat and Mouse* is superior to anything Hitchcock has come up with in the past decade; it is so clever, so amusing, and so devilishly labyrinthian in its clues that it would confuse Hitchcock into a stutter before the second reel. *Cat and Mouse* is unique, a Godiva among the Hershey bars.

A wealthy businessman (Jean-Pierre Aumont) is found dead on the floor of his country château and a fortune in paintings is missing. Is it murder disguised as suicide, or suicide disguised as murder? The beautiful, elegant wife (Michele Morgan) is the chief suspect. Motive: revenge (the husband had a mistress and the wife has been overheard threatening to kill him if he leaves her), life insurance, the inheritance she was about to lose to the other woman, and $2 million in additional insurance on the paintings. Problem: the wife has a perfect alibi (she was at the movies). In despair over his inability to crack the case, the investigating cop (Serge Reggiani) retires to a farm in Normandy with a reformed prostitute and plans the novel he's writing on the unsolved mystery. The files are closed, but *Cat and Mouse* is just beginning.

As clue piles upon clue, a canvas unfolds involving counterfeit money, a fake Renoir, a vicious police dog that can't seem to remember what its orders are when it's called upon to attack, crooked cops, a four-star restaurant that serves nails in the *gâteau;* by the end, there are so many pieces to the puzzle that figuring it all out is like a parlor game.

Michele Morgan, making her first screen appearance in ten years, returns with more beauty, talent, and cashmere-wrapped elegance than any of her early triumphs—such as *Symphonie Pastorale*—even hinted at. She has a cunning sexuality and a mature, sophisticated countenance that afford the perfect putty for the improvisational hands of Lelouch. There are as many secrets in her facial expressions as there are in the plot. And the movie has a point, too: that everyone takes advantage of an innocent situation to his own benefit. Lelouch allows us to be the detectives in the case, and what we discover as the film swings along is chock-full of amazement and fun. *Cat and Mouse* is deliciously larcenous. While the crooks are stealing each other blind, the movie is stealing your heart.

**Joseph Andrews**
*Starring Ann-Margret and Peter Firth, directed by Tony Richardson*

In *Joseph Andrews,* Peter Firth, the boy from *Equus,* is a pink-loined Candide; and a fabulous collection of distinguished thespians such as Hugh Griffith, Michael Hordern, Peter Bull, Beryl Reid, Jim Dale, Peggy Ashcroft, and John Gielgud are the rotten-toothed, powdered-wigged, varicose-veined villains who try to ravage his innocence. It's *Tom Jones* territory again, retread by Tony Richardson, the director who knows it best.

Even Henry Fielding, author of *Andrews,* would most assuredly be amused at the sight of Ann-Margret, as the aptly named Lady Booby, glazed as a cherry tart, painted as a China figurine, lusting after her own son. Mr. Firth, as the virginal servant boy, is the perfect pawn in this morality tale of mistaken identity, of children stolen by gypsies, and of revelations that come just in the nick of time to save everyone from incest or hangman's gallows.

There are fox hunts, grave-robbers, court balls, and leaky dungeons; the costumes and lavish sets give as evocative a smell of the picaresque times as the manure under the carriage wheels. Part farce, part ribald fairy tale, *Joseph Andrews'* bawdy adventures have the style of Elizabethan comic books brought to life.



*The bereaved-or-not? widow (Michele Morgan, above left) and investigating cop (Serge Reggiani) play "Cat and Mouse": a thriller that could stump even Hitchcock*

## Art

### By Barbara Rose

**Gustave Courbet**
*Royal Academy, London; through March 19*

One hundred years after his death, the great French painter credited with inventing Realism, Gustave Courbet, is the subject of a major reevaluation—in the most comprehensive exhibition of Courbet's revolutionary paintings that's ever been undertaken. An Anglo-French collaboration, this centenary exhibition, which opened originally at the Grand Palais in Paris, travels to the Royal Academy in London, where it opens on January 18.

A radical in art as well as in politics, Courbet was a fiercely independent artist who, when his paintings were refused admission to the official Salon of the 1855 Paris World's Fair, erected what he called a "Pavilion of Realism" outside the exposition grounds. This rejection of an artist —whom history later revealed to be the most progressive painter of his day—by the academic bureaucracy marked the beginning of the rejection of advanced art by official taste.

An artist whose flamboyant life and involvement with the Paris Commune have made him legendary as a romantic rebel, Courbet emerges today as a towering figure who lived out his ideals on a grand scale and transformed the history of art as well. Today, as many artists are reconsidering realism as an alternative to abstract art, Courbet's brilliant paintings of animals, nudes, landscapes, and scenes of village life have a particular interest, a continuing drama, and an enduring monumentality that transcends the humility of their subjects.

**Sensuous Immortals: Sculptures from the Pan-Asian Collection**
*Los Angeles County Museum of Art; through January 15*

A wide variety of stone, bronze, silver, and stucco sculpture, made by anonymous masters between the second century B.C. and the late eighteenth century on the Indian subcontinent (which, in addition to India, includes Kashmir, Tibet, Nepal, Burma, Cambodia, Thailand, Vietnam, Sri Lanka, and Java—countries whose art and religion were influenced by India) is on exhibit at the Los Angeles County Museum.

Gods and goddesses of India's Hindu and Buddhist religions, in various sizes, poses, and incarnations, dominate the show. The themes of dance and drama, Yogic positions, and the idealization of the youthful and the sensual are characteristic of the 176 sculptures borrowed from an anonymous private collection. Because of contemporary interest in the wisdom and practices, as well as in the art, of the East, the exhibition is of special note.

*(Continued on page 24)*

The biggest catch in the Christian Dior swimwear collection.



CHRIS VON WANGENHEIM

# Revealing is Your Dior.




## WHAT'S NEWS, WHAT'S COMING

**The Royal Hunter: Art of the Sasanian Empire**
*Asia House, New York City; through March 12*
Flourishing between the third and seventh centuries, while Europe was silenced in a Dark Age, the Sasanian Empire was the last great ancient Persian dynasty. During this time, Persia was a crossroads between China and the West; and its art ultimately influenced later Medieval, Islamic, and Oriental work.

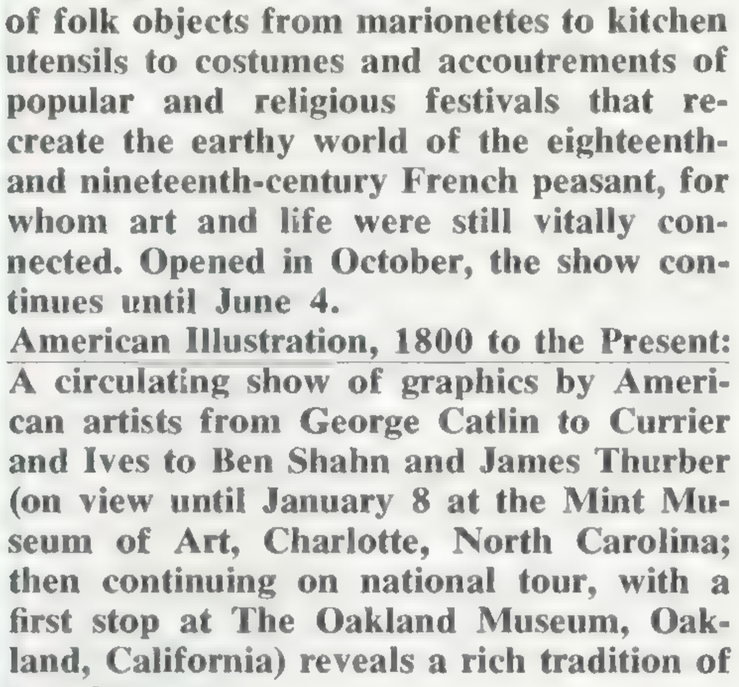
Beginning January 12, Asia House exhibits spectacular gold and silver objects created for royal Sasanian households, as well as stucco architectural reliefs from palaces, textiles, seals, glass, and pottery. A rare view into a culture hardly known in the West, this exhibition travels to the Dallas Museum of Fine Arts in Dallas, Texas (April 12–May 21) and then to The Cleveland Museum of Art, Cleveland, Ohio (July 6–August 13).

### MORE ART:

**The First Century of Photography: Niépce to Atget: Includes classics of early photography—portraits by Julia Margaret Cameron and Nadar, nudes by Steichen and Stieglitz—as well as works by photographers—such as Edouard Baldus, Braquehais, Otto, and Charles Clifford—who are now just beginning to be recognized. A documentary section describes the earliest photographic techniques. At The Art Institute of Chicago, Chicago, Illinois, through January 15.**

**French Folk Art: At the Renwick Gallery of the National Collection of Fine Arts in Washington, DC, is an amusing collection of folk objects from marionettes to kitchen utensils to costumes and accoutrements of popular and religious festivals that recreate the earthy world of the eighteenth- and nineteenth-century French peasant, for whom art and life were still vitally connected. Opened in October, the show continues until June 4.**

**American Illustration, 1800 to the Present: A circulating show of graphics by American artists from George Catlin to Currier and Ives to Ben Shahn and James Thurber (on view until January 8 at the Mint Museum of Art, Charlotte, North Carolina; then continuing on national tour, with a first stop at The Oakland Museum, Oakland, California) reveals a rich tradition of popular art.**



*This penned-and-inked (by Meg Birnbaum) prisoner is titled "Caged," 1976; on tour, cross-country, in "American Illustration, 1800 to the Present" exhibit*

# Books

## By Allene Talmey

**Grassroots: The Autobiography of George McGovern**
*(Random House)*

"George McGovern is the most modest, self-effacing egomaniac I ever knew," said Henry Kimmelman, McGovern's closest friend, in a modest statement quoted by McGovern in this exposing, fascinating book. A book of and about state, national, and international politics with the strong skeleton of McGovern's life; its core, of course, is McGovern's 1972 campaign for the Presidency.

McGovern sums that fight with this sentence: "I have to live with the knowledge that not only did I lose the election, but I lost it to the most discredited man ever to occupy the White House." Before McGovern entered that ring, he loathed Richard M. Nixon. The battle failed to reveal any endearing qualities in the winner. McGovern, however, accepts responsibility for the impressions that contributed to his loss through a bumbling, disastrous campaign.

Part of that disaster started the night McGovern was nominated, when the Democrats, through "convention horseplay," delayed his acceptance speech until three in the morning, long after the bulk of his television audience had gone to bed. Within a few hours, McGovern chose the rock that smashed his hopes—Missouri's attractive young Senator Tom Eagleton as his vice-presidential running mate. "From that moment on, the 1972 presidential results were determined. Richard Nixon and Spiro Agnew were home free."

In addition to his portrait of Eagleton, McGovern sketches the three Kennedy brothers, Lyndon Johnson, and other politicians he worked with or against; big issues —Vietnam, for instance; and, before all that, his life as a World War II pilot of B-24 bombers and his appointment, in June 1953, as executive secretary of the Democratic Party in South Dakota. When the state legislature convened in January 1953, "two lonely Democrats faced 108 Republicans—a ratio that many South Dakotans felt was ideal." George McGovern became the major force in changing the political visage of that state and, in turn, influenced the country through Congress.

McGovern wisely does not tell all, but what he tells, without blaming others for his mistakes, shows a curious striped pattern of raw courage and miscalculations. In the floating crap game of politics, George McGovern, as he reveals in this fairly riveting autobiography, has held winning dice.

**Women, Women, Women: Quips, Quotes, and Commentary**
*By Leta W. Clark (Drake)*

An eerie compendium of sense that starts with this revelation by Louisa May Alcott: "Now I am beginning to live a little and feel less like a sick oyster at low tide." Billie Burke contributed, "Age is something that doesn't matter unless you're a cheese." Other donors include Queen Elizabeth I, Josephine Baker, Golda Meir, Helen Frankenthaler, Millicent Fenwick, Charlotte Brontë, Ethel Merman, Mrs. August Bel-

*(Continued on page 34)*

Bonwit Teller makes it easier to buy a Mary McFadden.




The American Express Card. Don't leave home without it.

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# It's called water.

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Most people think a moisturizer literally puts moisture into your skin.

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And it only gets better. Because Cream Hydracel helps to restore—and maintain—the natural water balance in your skin.

And this is what helps keep skin soft and young-looking.

Nature gave you a fountain of youth. Cream Hydracel keeps it flowing.

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NORTHRIDGE SOUTH COAST PLAZA SAN DIEGO WEST COVINA CENTURY CITY SCOTTSDALE PHOENIX



*photographed by Horst in Lowell Nesbitt's studio, New York.*

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*HOUSTON* *AMARILLO* *SCOTTSDALE*

mont, and the great labor leader Mother Jones, who said to women union organizers: "No matter what your fight, don't be ladylike."

**Elizabeth Bowen**
*By Victoria Glendinning (Knopf)*

This felicitous biography searches into the mysteries of Elizabeth Bowen—novelist, journalist, essayist, teacher. Tall, handsome, with red hair, high spirits, energy, charm, and an almost-mastered stammer, Bowen belongs, according to some authorities, in the line of Goldsmith, Sheridan, Wilde, Shaw, and Beckett, all Anglo-Irish. With Brendan Behan's definition of an Anglo-Irishman as "a Protestant on a horse," many Anglos agree. Elizabeth Bowen had three hundred years of Irishness in her lineage, a place in the great country houses, a passion for her own Bowen's Court near Cork, a sense of the land, aided by a feel for England. Born in Dublin in 1899, she died of lung cancer in England in 1973, while working on her twenty-ninth book.

Of her novels, the most famous, *The Death of the Heart,* Bowen liked the least. It was dedicated to Charles Ritchie, the Canadian diplomat whom she loved almost in tandem with her long-time husband, Alan Cameron. Fortunately, both men loved her. After their first meeting, Ritchie wrote that she looked more like a bridge player than a poet, but there was also "something mysterious, passionate and poetic behind that worldly exterior."

Elizabeth Bowen had an extraordinary eye for the salient detail, both in her amusing conversation and in her writings. (She wrote some dozen articles for Vogue, including one on the Coronation of Queen Elizabeth II.) In her novels, she transformed her experiences of real people and actual places through the magic of her craftsmanship, her insight into anguish, love, betrayal. Her essential respectability —a white-gloved lady—became enhanced in her writings by a relieving vulgarity, deliberate and refreshing.

## MORE BOOKS:

**Where To Eat in America: What You Want To Eat, When You Want To Eat It in the 30 Most-Traveled American Cities edited by William Rice and Burton Wolf (Random House). The noble aim of the editors is to guide people to a few places in each city where they can find food prepared "with imagination and distinction." They then divide imaginative and distinctive food places into categories such as "Big Deal," "Not Worth It," "If You Have Time for Only One Meal," and other attractive gimmicks.**

# Recordings

## By David Sargent

**Sex Pistols: Never Mind the Bollocks Here's the Sex Pistols**
*(Warner Bros.)*

The Sex Pistols are the most notorious of all the punk-rock bands, and deservedly so —not only for their well-publicized brawls but for the passion and anger of their music. This disk is an insistent, screaming onslaught of furious rockers.

If you have any inclination toward this sort of rock—if you have felt that something's been missing in pop music since the passionate days of the 'sixties—then you ought to give the Sex Pistols a chance on your turntable. Lead singer Johnny Rotten may seem sensationalistic and bizarre, with his torn clothes and safety-pin ear adornment, but he's a charismatic presence in the grand rock-star tradition, simultaneously fierce, sly, witty, petulant, and good-tempered. The rest of the band (with Sid Vicious, on bass) does what it sets out to do with exact precision. How this record is received will have a great deal to say about the next few years of Anglo-American popular music.



*"The Sex Pistols," above: "most notorious of all punk-rock bands," famous for brawls, safety pins, and passionate music*

**Peter Townshend and Ronnie Lane: Rough Mix**
*(MCA)*

Townshend is the guru behind The Who, its guitarist and principal songwriter. Lane is a British rock veteran, the bass player of the old Small Faces and Faces. Both men are followers of Meher Baba, the late Indian mystic. Their collaboration (which also features prominent playing by Eric Clapton and other British rock greats) is fascinating not only in itself but as a generational comparison with the Sex Pistols disk. The music here is full of rock fervor, but it is far more open to the gentler influences of folk and even of classical music than are Johnny Rotten and cohorts.

*Rough Mix* is rough only because neither Townshend nor, especially, Lane is a very strong singer. But the songs are delightful, ranging from Who-ish rockers to extended orchestral statements and are invariably distinguished by seriousness and poignance. A lovely record, and one that proves that sentiment and vitality needn't always be antithetical.

**Rameau: Harpsichord Works**
*Kenneth Gilbert (Deutsche Grammophon Archive)*

Rameau has been fortunate in the excellence of the harpsichordists who have recorded his keyboard music, but he deserves no less since these vignettes are among the glories of secular Baroque music.

The trick in playing music of the French Baroque is to strike the proper balance between sensuous rhythmic freedom and sufficient musculature. In other words, to play this music rigidly and brightly is wrong, yet to lapse too far into rubbery rhapsodizing unmans the music. Kenneth Gilbert is excellent at striking just this compromise, and the sound of his instrument is similarly excellent. But it should be added that Albert Fuller's single disk of excerpts from this music (on Nonesuch) is a lovely budget compromise.

## MORE RECORDINGS:

**Diana Ross: Baby It's Me (Motown). Ross masters a variety of contemporary styles here, and the result makes for a delightful, sexy disk.**

**Randy Newman: Little Criminals (Warner Bros.). His first record in three years, "Little Criminals" has disappointed those expecting consistent greatness or radical new directions. But the best songs here are still pretty special; certainly only Newman could have written such wry, poignant material.**

**Rod Stewart: Foot Loose and Fancy Free (Warner Bros.). Still not what Stewart is capable of, but that raspy tenor works its charms, nonetheless.**

# Taxes

## By Julian Block

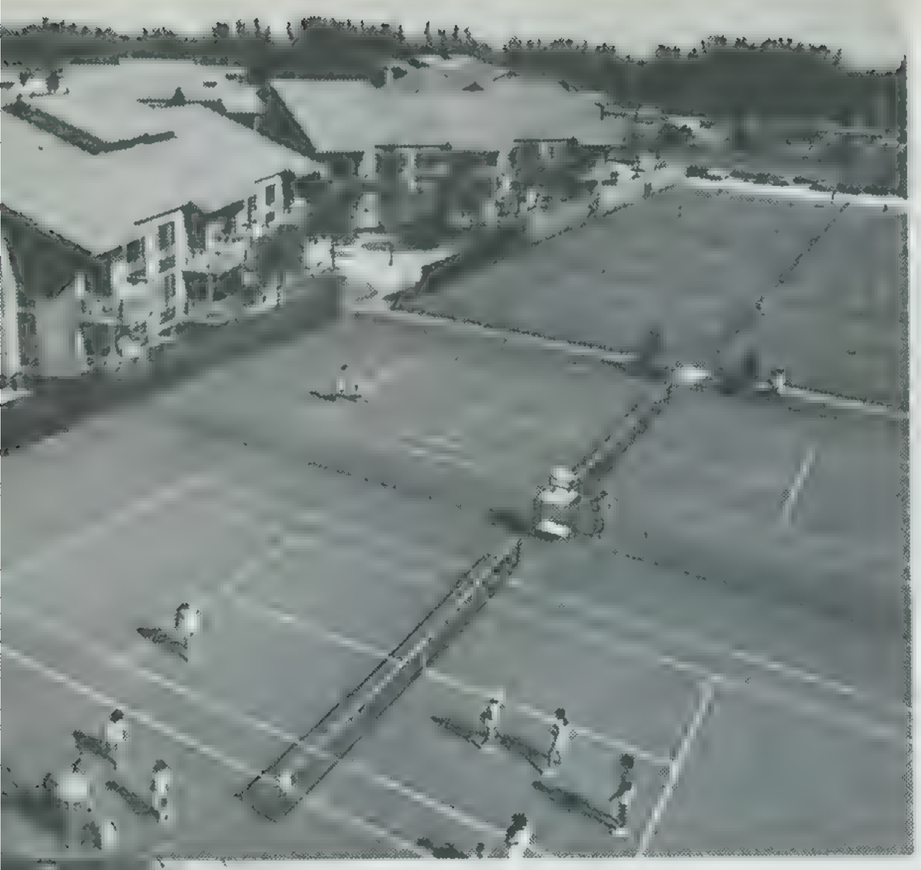
# Family IOU's

These being the times they are, a relative or friend may tap you for a loan; but, if the loan goes sour, the tax rules on deductions for bad debts can be more bad news for you. So it's prudent to know, before you stake anyone, how the Internal Revenue Service looks on worthless loans.

The IRS says you can deduct a worthless loan if there is no likelihood of recovery in the future, but you cannot take a deduction for an outright gift. That's why the IRS looks closely at bad-debt deductions where the lender and borrower are related and why it may insist on proof that the "loan" was not really a gift.

There are steps you can take before making a loan that will help in case the IRS questions your write-off. The key is to set up the transaction with the same care you would a business loan. For a starter, you should ask the borrower to sign a note. And make sure the note spells out the amount borrowed and states the dates and amounts of repayments. Charge a realistic rate of interest—say, the going rate in a savings bank. Arrange for a witness to sign the note if the law in your state requires it.

If this sounds like a rough way to deal with a friend or relative, remember that it is the *only* way if you want to deduct a bad debt later. The IRS routinely throws out deductions for handshake deals. If you want to deduct the loss after the loan is past due, remember that the IRS will want good evidence that the loan is really worthless and that it will remain so in the future. That means you must take reasonable steps to collect it. *(Continued on page 38)*



FLORIDA LIFESTYLE:

The Colony Beach and Tennis Resort...the place to get away from it all. Situated on Longboat key, Sarasota, it offers unspoiled beaches, 21 championship tennis courts, gourmet dining and entertainment right on the Gulf of Mexico... and all accommodations are luxurious suites.

BILL BLASS designs for

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"DOWN TWO THEN LEFT"
NEW BOZ SCAGGS
ON COLUMBIA RECORDS AND TAPES




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## Sports

**By Kay Gilman**

# Women: running tall

Women's basketball is a sport that's soaring like a comet, with no sign of deceleration. Once thought to be pallidly inferior to the fiercely physical men's game, the female brand of basketball has come into its own because the women involved are showing all the qualities that dazzle on the court: shooting skill, speed, and, yes, overt aggression.

In 1977, Madison Square Garden, the Mecca of the game, hosted a one-day women's doubleheader, inviting four of the leading college teams in the country: Delta State College of Mississippi, Immaculata College of Pennsylvania, Queens College of New York, and Montclair State College of New Jersey. Records were set that pleasantly jolted even Garden officials. The attendance of 12,336 was a national record for women's collegiate basketball; and, more riveting to fans of the game, Carol Blazejowski, a Montclair State junior, scored 52 points, setting a new Madison Square Garden record—for women *or* men.

This year, the Garden has expanded its women's basketball format and has created a new two-day elimination tournament, dubbed the Madison Square Garden Invitational, which happens on January 1 and 2. Carol Blazejowski will be returning, to face such superlative teams as UCLA, Delta State, and Rutgers.

The remarkable Ms. Blazejowski, a 5'11" twenty-one-year-old from Cranford, New Jersey, has amassed staggering statistics: 919 points in the 1976-77 season, a 34-point per-game average, and the expectation of easily surpassing 2000 points in her college career. Her on-court attributes? Competitiveness, flickering moves, and an eagle-eye instinct for the basket. Her primary ambition now? To become a member of the United States Olympic Women's team at Moscow in 1980.

What else is happening in women's collegiate basketball? The schools with red-hot women's teams fill the bleachers when the men's teams don't; and basketball scholarships for women, once unheard of, are now commonplace. Collegiate coaches are actively recruiting teenaged high-school stars, causing a spokesman for a non-scholarship-awarding school to moan, "If we don't give scholarships, we'll never be able to keep up in the rankings." Looks like women's basketball has made it on all fronts.

## MORE SPORTS:

**The biggest single televiewing event in all of sports: On January 15, the Super Bowl—complete with pomp, pageantry, and a silver pigskin trophy for the winning team. It's happening in the New Orleans Superdome: CBS coverage starts at 5:00 P.M., ET, making this the first Super Bowl ever in prime time.** *(Continued on page 40)*




Sara Fredericks

New York Palm Beach Boston

## Tv

### By Diane English

# The sex that sells . . .

Still reeling from the successful guerrilla-warfare campaign waged by antiviolence pressure groups, TV is now torn between the all-out ratings appeal of sex and the potential threat of government intervention and censorship. As a result, American television sex comes to us in the form of innuendo and suggestion only—e.g., the dirty-joke variety of *Three's Company* and the adolescent fantasy of *Charlie's Angels* and *Wonder Woman*.

ABC's controversial *Soap*, a send-up of American sexual hang-ups, has been the prime target of such groups as the PTA, Action for Children's Television (ACT), and a myriad of other moral watchdogs. But, much to their dismay, *Soap* has broken through as the only new hit show of the season. Two midwestern stations and WPLG-TV in Miami, which had originally played *Soap* in later time slots because of fear of audience backlash, have now switched the show into its original prime-time slot.

Now that the audiences are indicating their approval of a spiced-up schedule, the question is: how far will television go?

William S. Rubens, vice president of corporate planning and research for NBC, maintains that "television will not be a trendsetter in the sexual revolution." In fact, U.S. television lags far enough behind the other media in its treatment of sex. On British, French, and Japanese television, nudity is commonplace; but in the U.S., the multi-award-winning BBC series *I, Claudius* had to be edited slightly for American audiences not used to as much sexual frankness on the home-screen as Europeans.

Nevertheless, there's more sex in store, as both NBC and CBS are expected to season their schedules in an effort to keep up with ABC. NBC will air this month a syndicated pilot sitcom called *The Beach Girls*, which promises to be everything its title suggests. CBS Chairman William Paley has reportedly complained that "there are no pretty girls on our network," which suggests the development of similar shows on CBS as well.

In television's defense, it has occasionally taken the opportunity to make a deeper and more interesting comment on our sexual selves, but not without opposition. ABC's *Family*, CBS's *All in the Family* and *Maude*, and NBC's *James at 15* are series that successfully and consistently confront controversial themes. Ironically, though, it's these "reality" treatments that provoke the most protest. "And it's a real shame," said one ABC spokesperson, "because this is where television can do the most good. We've had a lot of trouble with sponsor timidity in the area of drama, but the ad time on *Soap* is sold out. Comedy provides a certain safe distance from the issues that drama doesn't."

Many of television's independent producers fear there is a dangerous trend developing now toward creative suppression. Recently, several of the most influential producers, including MTM President Grant Tinker and David (*Roots*) Wolper, complained to the TV Code Board of the National Association of Broadcasters that reactionary restrictions on the treatment of sex and violence will result eventually in flimsy programming.

The TV Code Board recently turned down a request by ACT to strengthen the wording of its guidelines, then gave permission to International Playtex, Inc. to try on-air testing of bra commercials featuring live models. If anything speaks for a more relaxed sexual atmosphere, that does.



*"Angels" of adolescent fantasy: Jaclyn Smith, Cheryl Ladd, Kate Jackson, above*

Will television ever go "all the way"? Although we will probably never return to the standards of the 'fifties, when Ozzie and Harriet slept fully clothed in twin beds, TV is still a long way from the day when Bugs Bunny appears "anatomically correct."

MORE TV:

**Paul McCartney and Wings (ABC, January 16, 10:00 P.M., ET). McCartney fans rejoice: This is a special sixty-minute portrait of the man and performer on tour around the world with his superband, Wings. McCartney's music, ageless and innovative, interlaces throughout the program, winging its way over England, Australia, Italy, and the U.S.**

**Roll of Thunder, Hear My Cry (ABC, check local listings). Originally planned as an ABC Children's Novel for Television in an afternoon time-slot, the finished product packed such a wallop it was wisely rescheduled in prime time. Adapted for television by Arthur Heinemann from Mildred D. Taylor's Newberry Award-winning story, "Roll of Thunder, Hear My Cry" is the story of a young Mississippi Black girl's struggle for survival and independence during the Depression. Starring newcomer Lark Ruffin.**

**The Ascent of Mt. Fuji (PBS, January 10, 8:00 P.M., ET). Dissent is the theme of this Hollywood Television Theatre presentation. A controversial success when it was first performed in Moscow in 1973, the play later met with critical raves at the Arena Theatre in Washington. Here, Joseph Campanella, Andrea Marcovicci, Avery Schreiber, and Jeanette Nolan are the four friends whose picnic becomes a confrontation with human rights. Translated from the Russian by Nicholas Bethell.**

## Collecting

### By Judith Goldman

# Useful investments

Royal Worcester demitasse cups, nineteenth-century French ormolu clocks, architectural drawings, porcelains, desks in the style of every French king: A current list of collecting favorites reads like the inventory of an established household. But what do precise architectural drawings have in common with fanciful porcelain or with opulent nineteenth-century furniture? Why are they all being collected now?

Current collecting has a functional focus. "Collectors want high quality, but they also want things they can use," says John Remer, head of customer service at Sotheby Parke Bernet's Eighty-fourth Street salesroom. One can drink coffee out of a Royal Worcester cup, read time on a French clock, serve bouillabaisse in a porcelain tureen.

Collecting the decorative arts is practical. While Great Porcelain is too rare and expensive for table use, and porcelain connoisseurs keep their eighteenth-century Meissen or Chelsea in glass cabinets, nineteenth-century porcelain is usable and often sells for less than new porcelain costs in the store. At a recent PB-84 sale, a thirty-five-piece Coalport dessert service, dated 1830, sold for $1200—or approximately $35 per piece: Compare that to a single new dinner plate of Royal Crown Derby English bone china at $77.75. Similarly, nonperiod nineteenth-century furniture is a more sensible acquisition than contemporary copies. The antiques' supply is limited; the craftsmanship is excellent; in short, the value of a nineteenth-century Louis XV style commode—no matter how vulgar—is guaranteed to increase.

Beyond economics, the acquisition of the decorative arts reflects a change in how people are choosing to live, in how and why they collect: It signals a return to old-fashioned comforts and to the eccentricities of personal taste. In the 1960's, spare living rooms held one large painting and two Le Corbusier chairs. A decade later, those rooms are being filled with a patchwork of styles, *objets d'art*, and drawings of all kinds. Bauhaus has gone baroque.

MORE COLLECTING:

**The Fourth Annual World Antiques and Fine Arts Market Conference: Features experts on auctions, taxes, silver, Americana, and fakes. On January 27, lunch and lectures at New York's Hotel Pierre; next day, a reception at Sotheby Parke Bernet, where auction-house experts answer questions.**

**For feminist and non-feminist collectors: "Glorious Deeds of Women!" a rare- and out-of-print book catalogue, lists books, pamphlets, and manuscripts by, about, and relating to women. Compiled by California book and manuscript dealer William Wreden, the over one thousand entries include letters from Clare Booth Luce and Edna Ferber, a first edition of John Stuart Mill's "The Subjection of Women," and Anna Roosevelt's French textbooks ($2).**

THERE'S A LOT GOING ON AT ROBINSON'S



...like the enchantment of Anthony Muto's spring collection for Marita.
There's a lot going on in Florida...like the foreign intrigue one finds at The Dark Continent, Busch Gardens, Tampa, Florida.

Robinson's
FLORIDA

ST. PETERSBURG CLEARWATER TAMPA ORLANDO ALTAMONTE SPRINGS

THERE'S A LOT GOING ON AT ROBINSON'S



...like the lightheartedness of Kasper for J.L. Sport, Ltd. There's a lot going on in Florida...like the thrill of being at Ringling Bros. and Barnum & Bailey Circus World Family Theme Park, Orlando, Florida.

Robinson's
FLORIDA

ST. PETERSBURG CLEARWATER TAMPA ORLANDO ALTAMONTE SPRINGS

# THERE'S A LOT GOING ON AT ROBINSON'S



...like the spring freshness of Kasper's collection for Joan Leslie.
There's a lot going on in Florida...like the exotic allure of The
Dark Continent, Busch Gardens, Tampa, Florida.

Robinson's
FLORIDA

ST. PETERSBURG CLEARWATER TAMPA ORLANDO ALTAMONTE SPRINGS

THERE'S A LOT GOING ON AT ROBINSON'S



...like the new dimensions in classics by Breckenridge. There's a lot going on in Florida...like spending a day under the big top at the Ringling Bros. and Barnum & Bailey Circus World Family Theme Park.

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"Never in the history of mankind has so little done so much for so many"

-Cole of California



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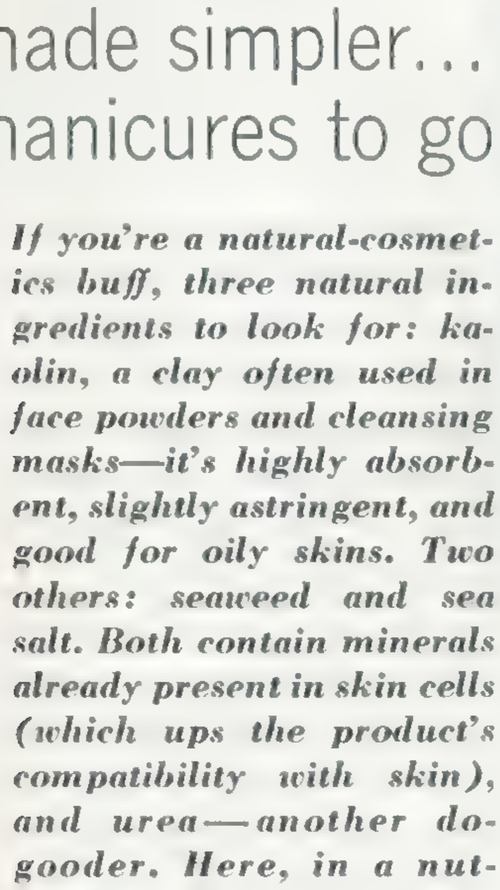
Cole of California,
2615 Fruitland Ave.
Los Angeles, California 90058

We recommend Woolite
The Modern Cold Water Wash

# Beauty Now

## Treatment news—seaweed and clay...makeup made simpler...manicures to go

***If you're a natural-cosmetics buff, three natural ingredients to look for: kaolin, a clay often used in face powders and cleansing masks—it's highly absorbent, slightly astringent, and good for oily skins. Two others: seaweed and sea salt. Both contain minerals already present in skin cells (which ups the product's compatibility with skin), and urea—another do-gooder. Here, in a nutshell, a rundown of a few good new clay- or seaweed-based treatments to try....***




For mixing your own masks, *above:* Pierre Cattier's Green Clay Superfine Powder, good for oily skins, and Rose Clay Superfine Powder, for less oily types. Both absorb dirt and oils, stabilize skin's oil flow, and tighten pores. The recipe: 2 tablespoons powder to ½ glass water—smooth on in a thick paste, leave 15-20 minutes, rinse off. 5 oz., $8.50 ppd. To order from Elisabeth Ungar Skin Care Inc., 160a East 70 St., N.Y.C. 10021.

### GIFTS FROM THE SEA

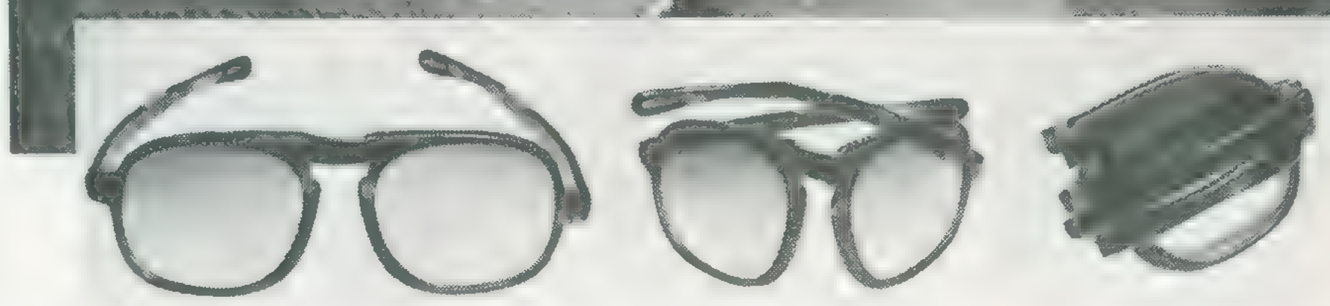
To deep-cleanse and refine pores, Adrien Arpel's new duo—Sea-Kelp Cleanser and Sea Mud Pack, both from her at-home Skin Care System. At Seligman & Latz salons, department stores. . . . Hair- and scalp-treatment specialist Georgette Briand imports her Sea Weed Hair Bath from France, recommends it for an itchy scalp, hair that's dry and damaged (including color-treated). Big dividends: shine and body. 3 oz. (4 applications), $16 ppd. Georgette Briand Etheirologie, 22 East 72 St., N.Y.C. 10021.

### SOOTHING BATH

**It's the great foaming action—you can't see your feet!—and the sea minerals and the aloe vera healer that make Kiehl's Superbly Luxuriant Milk Bath Powder with Sea Salts and Aloe Vera (below) such a super soother for tension, a thorough but gentle cleanser, besides. 236 grams (about 8 oz.), $8.95 ppd. Kiehl's Inc., 109 Third Ave., N.Y.C. 10003.**







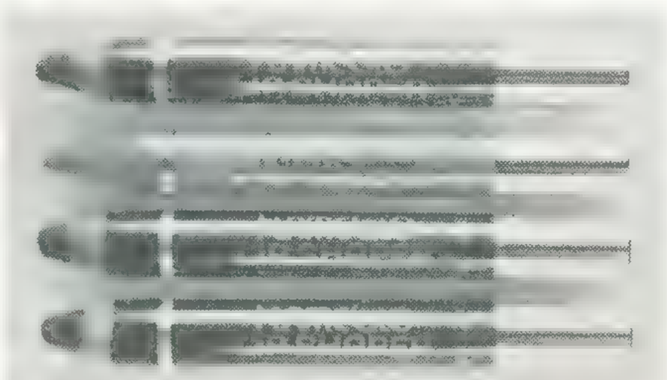
Above: Sunglasses that fold to half the size, are small enough to stash in a pocket or pouch—any time you can't carry a full-size bag. They're sturdy enough to frame prescription lenses. Eye-Benders. $25-$30, at department stores. . . . For accessory details, photo above, see next to last pages.

•••••

If you're a fan of Revlon's Formula 2 line of treatments and lipsticks, now . . . new Formula 2 Makeup—a foolproof foundation with blotting ingredients that go to work where skin is oily, emollients activated only where skin is dry. Take special note if your skin's a combination—here's one base to use all over. $3.75.

•••••

The latest deal on wheels in L.A. (where else?) is an in-car manicure (and/or pedicure) by Ann. A godsend if you're spending too much time in traffic, good fun if you're cruising. Men and women, by appointment: (213) 344-2411.



### SOFT LINES

The mark of a good makeup pencil: a smudge. And some new ones to try—Flame Glo Coloring Pencils, *above*—five smoldery shades for lining eyes, five more for lips; they prove it by leaving a line that goes on gently, without tugging at sensitive skin. Each $2.50.

# The Clinique Computer will see you now.

It will be a revelation.

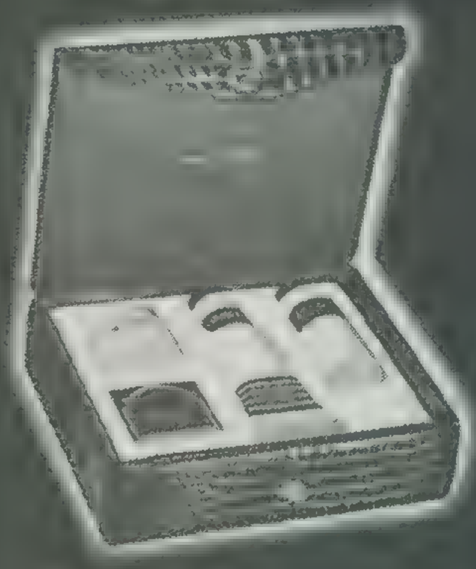
In a quick 30-second consultation, you will learn your skin type, you will learn how to have better and better looking skin. Developed by a group of leading dermatologists, the fast, informative Clinique Computer Analysis is available at no charge at any Clinique Counter.




The Clinique Computer is the heart of the Clinique system of skin care and the reason Clinique products work so well. Photographed for Clinique by Irving Penn.

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Extraordinary
Once-A-Year Offer for
Every Woman 35 and Over



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Here is your opportunity to receive – at no cost – a generous jar of MOISTURE/35 – the first daytime cosmetic to truly MOISTURIZE • FIRM • PROTECT over-35 skin.

Unlike any other moisturizer, MOISTURE/35 contains miraculously effective firming agents. Absorbed almost instantly – not greasy or messy – MOISTURE/35 is yours when you take this once-a-year opportunity to try CONTOUR/35 – recognized as the world's most effective night creme to improve the appearance of over-35 skin.

This special SKIN-CARE COLLECTION contains my *three* unique preparations . . . Irma Shorell's CONTOUR/35, MOISTURE/35 and FORMULA for CLEANSING in an alligator-like luxury cosmetic case. Perfect for home or travel . . . reg. $35, now only $17.50.

Containing NO HORMONES or STEROIDS, CONTOUR/35, used nightly, has been remarkably beneficial in restoring a vibrant, youthful appearance for the world's most famous and attractive women . . . notables of Stage, Screen, International and Diplomatic Set. In the short space of 21 days their contours appeared tightened, face and neck firmed, color and tone looked dramatically improved and fine dryness lines seemed erased.
Order today as supply is limited.

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THE UNION, Columbus
JACOBSON'S, Michigan
NEUSTETERS, Colorado
ROBINSON'S, California
MACY'S, California
NORDSTROM, Washington Oregon Alaska




How-to tips from a makeup pro...and a few how-to-buy-cosmetics pointers...

# Beauty Now

## FROM A MAKEUP PRO...

How to line your eyes softly, create longer-looking lashes, get better control of your foundation, the most natural-looking makeup in daylight. All the ways—plus more—below, from Nicholas Guercio, makeup expert at Diane Von Furstenberg (681 Madison Ave., N.Y.C. 10021).

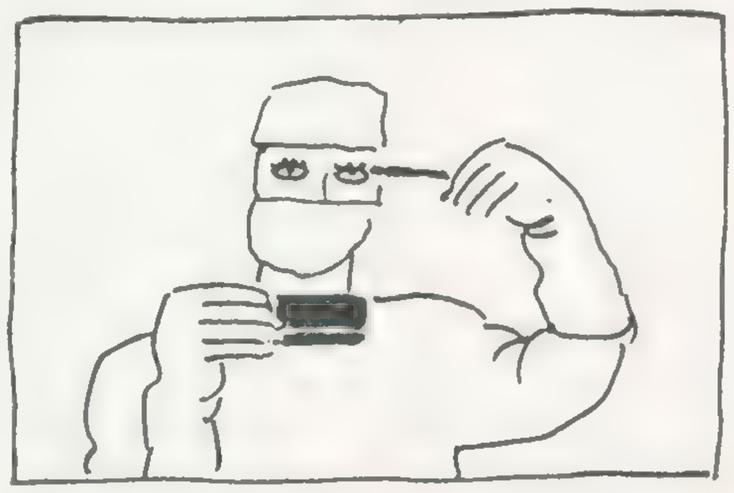
Nicholas' rule of thumb: the stronger the daylight, the softer (and less pink) your makeup should be. Why? Sunlight warms skin tone, gives it a natural pink cast.

To line eyes, always use short, feathery strokes; never "draw" on a line. Go with colors in the soft black/brownish/navy/charcoal range; and—if you're lining upper and lower lids—don't stick to one color. For example: use soft black to line upper lid, navy to line lower.

How to apply foundation to get the sheerest look: first, pour a little foundation into palm of hand (water-based is sheerer than the oil-based kind). Next, dab some on fingertips and apply to face. You have much more control over the amount of coverage that way. Always use downward strokes; and to avoid having foundation set into fine tiny lines, never use it around your eye.

## COSMETIC-SHOPPING TIPS

Capsulized below, consumer cosmetic tips everyone should know . . . these, courtesy of the people at Aziza. . . . **How to store cosmetics:** they don't respond well to temperature extremes. If they get too cold (and freeze) or—more commonly—too hot (and melt), cosmetics may change consistency or smell. Keep makeup, sun products out of direct sun. Discard any products you aren't sure about. . . . **How to keep makeup fresher longer.** Keep all cosmetic and fragrance containers tightly closed when not in use; try to wash hands before applying makeup, treatment; this helps to check



bacterial contamination. So do small spatulas packed into a lot of cosmetics—use them! And, unless you use up a product so quickly (moisturizer, body lotion, for examples) that the large economy size goes fast, stick to smaller sizes; they may not be the best bargains dollarwise; but in the long run, the products will be fresher. . . . **Buy one mascara at a time.** Mascara tends to dry out more quickly than most makeup and to accumulate larger-than-usual amounts of bacteria which can affect sensitive eyes. Six months is the safe life for a mascara—then, out it goes.

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Excedrin. With more pain reliever, more total strength than regular strength aspirin and non-aspirin tablets.

**Extra-strength means Excedrin.**

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# You'll go from drabs to riches when cut and color your hair.

Your hair is a treasure of natural beauty just waiting to be discovered. Highlights are hiding beneath the drabs. Rich tones run under every strand. It's all there. But to bring it out you must start with the right cut.

That's where your hairdresser comes in—with a genius for understanding your hair. Cutting it to reveal exciting new shapes. Creating a subtle interplay between your hair and your features. And once that's done, you add color to finish the look. And that's where Miss Clairol comes in. Naturally. Breathtakingly. Without exaggeration.

From now on, you'll have a new way of discovering the riches in your hair. Cut & Color. It's your hairdresser and Miss Clairol working together to bring out the richest, the loveliest, the best you you've ever experienced.

# Suziest.




## your hairdresser and Clairol



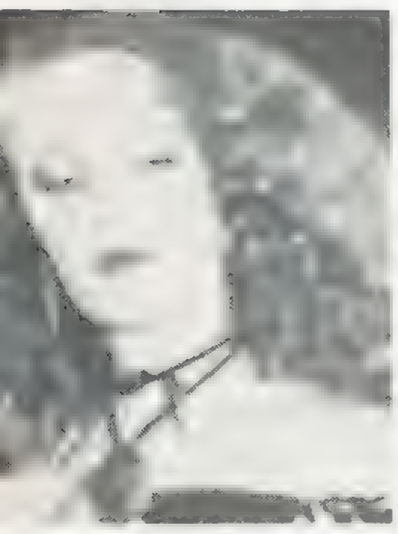

Ask about
Cut & Color by Clairol
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Committed to professional excellence

Bring your cut to life
with color.
**Cut & Color.**

'78 directions: smoother hair—
sleeker, lifted, brushed away
from the face (the focus!)

# Hair Now





*The hair to wear with fashion now —two looks from Yves Saint Laurent's spring/summer collection, left: soft and moving, long (this year, read length to mean: volume); and optional— lots of texture for extra interest. Off the face (makeup's key) for a look that's cleaner, more controlled, held with combs and clips. Fullness is still the balancer for the softness we're seeing in clothes —this year, shape is more defined.*



*The two big changes we're seeing now: more controlled curl and texture, hair brushed away from the face. Garren for Glemby International is going for more natural style. Two examples by Garren, left (Antonia Polizzi earrings) and above (Candace Harding Designs earrings, details, next to last pages; DeChino and DeChino neck cord, see cover caption).*

## SHORT TAKES ON SHAPE

**What's ahead: longer hair, more controlled—still maintenance-free. It all starts with a terrific cut, like the soft cut you see, *below*: bangs are shorter for playing up the face. "You need neater hair to balance all the wonderful softness in clothes," says Ian Harrington. But don't think "stiff"—hair is still soft, still moving, with shape of its own. Where to go: Ian's new Olympic Place salon, 645 Fifth Ave., N.Y.C.**



paris *More options (and one of them is the cut!): The newest school of thought on cuts comes from Alexandre (120 Faubourg Saint-Honoré, Paris 8e), who thinks that hair's become "a decoration for evening. During the day, women want a look that's simple, practical, easy, relaxed—at night they want to be able to transform themselves." The best cuts come with built-in possibilities, like the one sketched right—sleeked back with combs.*



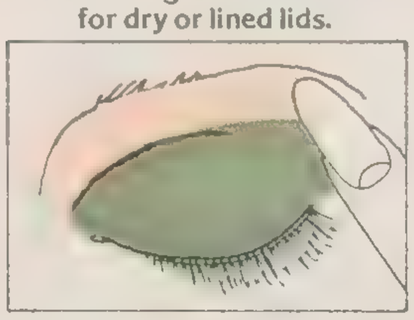
**Some** texture's now part of, not in place of, a good cut by Jean-Marc Maniatis (10-16 rue Pierre Guérin, Paris 16e).



**At Pipino-Buccheri (14 E. 55th St., N.Y.C.), trichologist-in-residence Mallory mixes vitamins B, C, and E, minerals, proteins, and nucleic acids with perm lotion to leave hair as healthy as—if not healthier than—before. The process, brand new, is called "nature curl"; the payoff's the softest, fullest, i.e., most natural, perm ever. Common sense: any perm that damages the health of hair is self-defeating.**

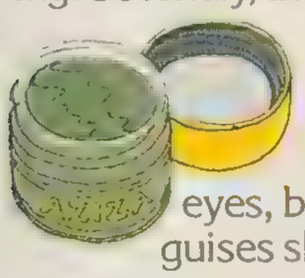
# AZIZA DEMONSTRATES HOW TO CHOOSE THE CREME SHADOW FOR YOUR SKIN.

Moisturizing Creme Shadows for dry or lined lids.



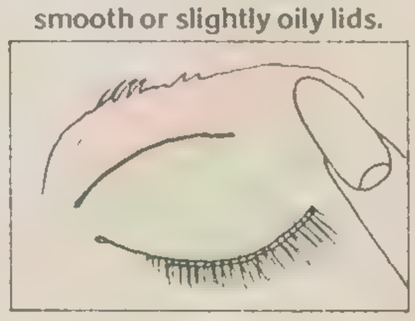
Aziza knows that different kinds of skin types and textures need different kinds of creme shadow to get a smooth, beautiful look. That's why we created both rich Moisturizing Creme Shadows and fluffy Oil-Free Creme Shadows.

For eyelids that feel dry, taut or need coverage to hide flaws, Aziza Moisturizing Creme Shadows do two great things for your eyes. First, they're rich with special moisturizers that help fight against that dry feeling. Secondly, they give you richer color that not only helps define your eyes, but also disguises slight skin irregularities on your lids. And as creamy as these shadows feel, they're designed to set to a soft, porcelain finish that lasts.



On the other hand, if your eyelids are relatively smooth or if they're a bit oily, Aziza Oil-Free Creme Shadows will suit you perfectly. Each subtle, sheer shade gives you just a touch of color. And each has a wonderful, whipped cream consistency which lets them glide on easily to enhance your eyes and smooth lids. Yet only a shadow this light, airy, and oil-free can dry quickly to a soft, delicate finish that's smudgeproof and mistake-proof (you can't overdo it). So all the world sees is your big, lovely eyes.

Oil-Free Creme Shadows for smooth or slightly oily lids.



Aziza Moisturizing Creme Shadows and Oil-Free Creme Shadows are available in a wide range of flattering shades. The shadows our model is wearing here are Moisturizing Creme Shadow in Cocoa Green on the lid, and Moisturizing Creme Shadow in Peachy Beige Lustre for highlight.

Now it's easy for you to choose the right creme shadow for your skin. So you can get, and keep, that pretty, smooth look. Because Aziza knows all about eyes.




Aziza by Prince Matchabelli.







# Hair Now

## Healthy-hair do's . . . super treatments . . . and what-to-do about dandruff



*In the P.M. mood, left: twisted and pinned-up hair, the way Garren for Glemby International did it. And the charm of pink-crystal tears on copper cord wrapping the neck (Tess Designs).*

### RE: DANDRUFF

Winter—right now—is when the flakes fall thickest and fastest . . . this from a recent paper based on a talk given to the International Association of Trichologists at the University of Pennsylvania. What dandruff *is*, is simply a clumping-together of the dead skin cells that normally shed from the scalp. If you have a high turnover of cells *and* if the cells tend to stick together in flakes large enough to be seen by the naked eye, you've got some degree of dandruff.

The most effective dandruff remedies are selenium and zinc pyrithione, ingredients to look for on dandruff-shampoo labels. Another controlling factor: *frequency* of shampooing. "The non-dandruff subject is in no danger of developing excessive scaling by being indifferent to shampooing, while the dandruff subject who does not wash risks an increase in scales." . . . Which brings us to an important point: The more you shampoo, the more you need a conditioner. A good one: Abbott Labs' Selene, made especially for those who use a dandruff shampoo.

### WELCOME TO L.A.

*New salon-to-know-about in Beverly Hills (414 North Camden Drive): Michaeljohn, the hyper-modern London hairplace run by Michael Rasser and John Isaacs. They're opening there in January; Michael and John will be in L.A. till mid-Feb., then back and forth, L.A. to London, thereafter.*

### SHORT CUT TO SOFTNESS

**For short hair, the wisps, the tendrils—the charm!—of long hair pinned up and tumbling down. It's all done—by hairdresser Harry King—with lots of layers and a few strategically placed long strands. It works with any type of hair, straight, permed, but especially curly . . . even looks good still damp, illustration above.**



**The little file of premeasured vials, above, is René Furterer's way of getting hair-help into more salons, more efficiently. What makes even more sense for one's own personal medicine chest, however: the same do-gooders, takeable-home from stores and salons (Pierre Michel and Bloomingdale's in N.Y.C., for example) in 8¾ oz. plastic jars. RF 1, for oily hair, and RF 10, for dry, and conditioning shampoos that you leave on for 10 minutes before rinsing out. RF 13 is a conditioner/setting lotion, perfect for blow drying.**

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# Between Us

Marriage contracts... women on the updraft ...profits down the chimney...and how to be hostile without losing your femininity

**By Lorraine Davis**

## AS LONG AS WE THREE SHALL...

Marriage is a contract (or, as one woman lawyer remarked, "an accommodation")—you knew that. But Jennifer Baker Fleming and Carolyn Kott Washburne reminded us that the contract involves three parties: wife, husband, and state.

The state has absolute power over the marital relationship; and our marriage laws, derived from English common law, can be traced back to Roman law, in which a man's *familia* was his property.

Women, in and out of marriage, would do well to familiarize themselves with their own states' laws. An alternative marriage contract can help a couple to spell out marriage as an equal relationship; but, should the relationship founder, the courts may enforce only the contract's financial provisions, since the others may run contrary to the nature of the marital relation as defined by our current laws.

Laws vary from state to state, but many of them—Fleming and Washburne told a Vogue reporter—illustrate women's historical powerlessness. They gave examples: Rape is legal within marriage in almost every state; a deserting husband may be able to return and rape his wife with impunity. Desertion is defined unequally, with a wife's refusal to accompany her husband to a new job being cause for divorce but refusal from a husband to follow his wife also making the *wife* guilty of desertion.

A husband can demand work in his business from his wife, may not be required to pay her even if they had so agreed. Marriage entitles the wife to food, clothes, and shelter (all can be minimal, no matter what the husband's income); it entitles the husband to free labor and sexual services. Should sex be reduced through some mishap, the husband may be able to sue; but until recently no such suit normally was available to the wife if an accident befell her husband.

Marriage often brings responsibility for a husband's debts. A wife who cosigns a loan agreement with her husband is accountable for the full amount, even if said husband has taken the money and run. Never sign any note that you could not repay from your own resources. And a wife is responsible for her husband's income taxes, if they have filed a joint return. If you signed it, you are liable—no matter what he has written there.

In *For Better, For Worse* (Scribner's), Fleming and Washburne have assembled a fat, telephone-book-shaped compendium subtitled "A Feminist Handbook on Marriage and Other Options."

"One of the things that we tried to do in this book is to provide a realistic, deglorified perspective on marriage, to provide women with guidance and reinforcement as they make their choices. This book is designed to enable women to take an institution that was not, contrary to popular belief, set up to benefit and protect them, turn it around, and make it work for them rather than against them."

## HOUSECLEANING FOR PROFIT

Doing her own thing means, for Patricia Bicknell, working in North Haven, Connecticut, at the rather Dickensian job of chimney sweep. No longer do little lads wiggle through the flue. In the updated trade, Patty, at eighteen, is the "inside man" for her father, works up from the bottom of the chimney with wire brush and vacuum cleaner while he cleans downward with a rotary brush from the roof. "She does a fantastic job, I'll tell you that," said her employer. His daughter also fixes furnace pipes.

## CRAFTY ARTSIES

**Joan Mondale will be one sure visitor to *Art in Crafts: Works in Fiber, Clay and Metal by Women*, opening January 18, at the Bronx Museum, 851 Grand Concourse, New York, and co-sponsored by the Women's Caucus for Art. One hundred and fifty women artists from all over the country will be represented in this show, which is being held in conjunction with the annual meetings for the College Art Association and the Caucus itself at the New York Hilton. The demarcation between "crafts" and "art" has been fading, and this show should advance the wipeout.**

## UPWARD MOBILITY?

**Mary Poppins came back down a kite string; a group of mature women in Beulah, Colorado, seem to be reversing her trip. They had no real desire to seek careers outside their homes, had done their share of volunteer work, and were looking for something beyond the usual classes. Their new way to keep minds and bodies fit: kite flying. "We are not confronted by any great organization, or with the dread silence of duplicate bridge," said Frances A. Weaver, describing the Beulah Valley Association for Tethered Flight in a letter to Vogue. "In other words, we feel good about ourselves and our world. We have fresh air and freedom that can become almost a mystical experience. Our families seem to tolerate our kites in good humor, and we sometimes invite them along."**

## OUR TIME ON THE TUBE

January 30 is the date now set for the first airing of *Turnabout*, twenty-six-segment weekly half-hour television series that began as a San Francisco KQED success called *Womantime & Co.*, hosted by Gerri Lange, developed by Martha Glessing, and produced by Roxanne Russell. Ms. Lange, a gutsy Black woman, will be the host of the new series. The only "women's" show on PBS, *Turnabout* promises programs dealing with "the changes in America today and how they affect women . . . and the men in their lives."

## DEALING WITH HOSTILITY

*"Perhaps the most difficult conflicts which women are facing in the everyday world of business and the professions stem from the hostilities inherent in our competitive society. Situations which men take for granted come as a complete surprise to women. . . .*

*"Most women have spent a lifetime learning to repress direct hostility. They are not allowed to fight for themselves on the basis of strength, since this is not feminine, but instead learn to fight on the basis of weakness. They learned that men will do things for women because they are too weak and helpless to do for themselves. This was all very well when women were the 'weaker sex,' but now it is being outmoded. When required to deal with hostility directly, women automatically react with their old patterns. This is not a conscious process which can simply be unlearned like a bad habit, but has deep unconscious roots. Everyone, men and women alike, has trouble with direct aggression, but women are trying to deal with it for the first time as adults while men have faced this problem since early childhood." From* Women in Industry *edited by Pasquale A. Carone, M.D., Sherman N. Kieffer, M.D., Leonard W. Krinsky, Ph.D., Stanley F. Yolles, M.D. and published by South Oaks Foundation and the Medical School of the State University of New York at Stony Brook.*

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# Body Now

## How to get farther jogging without leaving home ...plus: home spa

### ON TREADMILL JOGS

**Open-air jogging's a marvelous, spirit-lifting way to exercise—women everywhere are catching on to that. But what to do when time and place are wrong for road running? You won't run out of good weather, can jog at any hour, can adjust speed and steepness to give you more of a workout in less time by jogging on a treadmill. That's the good news from Kenneth H. Cooper, M.D., "The Aerobics Way" expert (M. Evans and Company, Inc.). His reservations: treadmill running is noisy and boring (he suggests wearing earphones plugged into music or TV), and there's a steep toll—motorized treadmills run between $750 and $1000.**

**If you're investing, look for: a smooth surface with no rollers underfoot; a motorized rather than self-propelled machine. The incline should be adjustable, not more than 15 percent; speed, not over 7 mph.**

What should you wear for jogging--indoors or out? Clothes that are light, cool, unrestricting--and that "breathe." Rubber or plastic suits that encourage sweating "will only destroy the balance of your body fluids," says Dr. Cooper, "and not make you lose weight." Good shoes--well-cushioned, with arch supports, raised heels--are key. Thick socks also help cushion feet....Perfect indoor-running "suit," left--the ivory-wool T, matching brief from Hanro of Switzerland. Details, next to last page.

**Dr. Cooper's treadmill regime: start with 20 minutes of level walking at 3 mph; gradually increase, over twelve weeks' time, to jogging 5 mph on a 5 percent incline, for 20 minutes, 4 times a week. Warming up's a must—a few minutes of stretching exercises; so's cooling down—finish with 5 minutes at 1½ mph.**

### AT HOME: HEALTHY READ

*There's no substitute for the kind of relentless pampering and whipping into shape one gets at a super-spa like La Costa, but "The La Costa Diet and Exercise Book" (Grosset & Dunlap, Inc.) by R. Philip Smith, M.D., the spa's medical director, gives every woman a way to put together her own shape-up scheme. It's chock full of recipes, menus, charts—our favorite, a chart that lists the calorie-burning potential of everything from hard rowing (7.8 calories per pound per hour) to dancing (rhumba, 2.8; waltz, 1.9).*

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# Beauty Q & A

## For everyone, every skin type: 3 cold-weather face savers . . .

**Q Could you tell me how I can recognize a *good* facial? I have had a few disappointing facial experiences. Some turn out to be fancy massages with creams; and, although it feels great, I sometimes break out the next day. One in particular that was supposed to "deep clean" hurt a lot. What should I look for, and is there a place I can try in New York?**

**A** A good facial should include gentle cleansing, steaming of the skin to open pores (especially if you have oily skin), removal of impurities, and a mask or two depending on skin type. These steps should take place at a leisurely pace so you can relax and enjoy it—an average facial lasts one to one and a half hours. Things to remember about a facial: it should never hurt, make your skin break out if it's usually clear, or leave it feeling greasy or looking blotchy. Light massage is okay, but vigorous massage can damage skin. If you have sensitive skin or a tendency to spider veins, skip deep-vacuum cleaning. Electric-current treatments are also to be avoided for most skins. Be sure to tell whoever does your facial your preferences/sensitivities before getting started.

One other suggestion: don't feel obligated to buy masses of products after your first facial or to sign up for a series. Take your time, see how your skin reacts, then make up your mind. . . . A small, new salon to try in New York that gives—we think—a terrific facial—Klisar Skin Care Center, 18 East 53rd Street, N.Y.C. 10022.

**Q I read so much about moisturizers, but can't decide whether I need one. I have oily skin. What do you advise?**

**A** Even people with oily skin need a moisturizer around the eyes and on the neck. This is especially true in the winter when steam heat tends to dry out all skin types. With oily skin, treat the T-zone as a separate skin type from the eye/neck area. Cleanse the T-zone area more often with stronger-formulated treatment products. Then use a light moisturizer once a day on eyes, neck, and any other dry spots. By "light," we mean a liquid rather than a cream. A good example is Revlon's Charlie More Moisture Moisturizer. It contains fewer emollients than a heavy cream, won't leave skin feeling greasy.

**Q I am planning a trip to the Caribbean this winter and was wondering what the best protection against sunburn would be? I have fair skin and like to get tan but must do it slowly or I burn and peel.**

**A** We have a friend who, unfortunately, practically lives in the sun during the summer because she loves to be outdoors jogging, playing tennis, whatever. She swears by the following regime, never burns, and has an even, not-too-dark tan all summer.

In the morning, after her bath or shower, our friend smooths a thin coat of natural sesame-seed oil over body and face. Double benefits: it provides a natural 30 percent block of sun's ultraviolet rays and gives some sun protection all day, all over skin; keeps skin smooth and retards moisture loss.

When this young woman is out in direct sunlight for long periods of time —on the beach, tennis court, etc.—she chooses cover-up clothes and puts a strong commercial sunscreen preparation on her face, upper chest, and shoulders to assure further protection. Best are those containing para-aminobenzoic acid (PABA for short) or benzophenone compounds. While actually sunbathing, which she keeps to a minimum, she uses a suntan oil that doesn't wash off in the water. But, if you are going as far south as the Caribbean, go for a lotion sunscreen—it gives better protection than an oil. Just remember to slather it on after going for a swim—lotions wash off in the water.

Since the sun's ultraviolet rays do age skin, and since overexposure can cause skin cancer, you really can't be too careful in protecting yourself—on a vacation or whenever you're outdoors at home. Along with lavish use of sunscreens, a hat is a must in the sun; and pants, long sleeves, long skirts can all help to keep you covered. Some people even wear T-shirts when they swim (water reflects the sun, multiplies its rays). Remember: the effects of sun on skin are cumulative; there's no way to undo the damage, once you've been burned or overtanned.

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# **FOOD:** Parioli Secrets

**By Arthur Gold and Robert Fizdale**

# Rave recipes from New York's superb Italian restaurant

*More secrets, pictures, page 136*

## CARRE DI VITELLO AL ROSMARINO (Rack of Veal with Rosemary)

*six servings*

1 rack of veal, containing 6 or 7 chops
Salt and pepper
1 tablespoon dried rosemary (or 3 sprigs fresh)
½ cup olive oil
6 bacon strips, blanched 1 minute in boiling water, then drained on paper towels
2 cups dry white wine
1 tablespoon Bovril (concentrated meat glaze)
1 cup chicken broth
2 tablespoons butter

Wipe veal with a damp cloth. Place in baking pan, bone side up; season with salt, pepper, rosemary. Sprinkle with olive oil; roast in 450° oven 15 minutes.

Turn roast meat side up, cover with bacon strips. Roast another 15 minutes.

Reduce heat to 350°, add wine to baking pan, roast 30 minutes. Warm Bovril and chicken broth together in small saucepan, till Bovril has dissolved. Pour into baking pan and roast meat another 45 minutes. Remove veal to serving dish. Transfer liquid from baking pan to saucepan and boil about 5 minutes or until fairly thick. Swirl in butter, taste, and correct seasoning. Carve rack into separate chops, serve with sauce poured over.

Signor Rossi serves veal rack with Green Peas Roman Style, but it is also delicious with his Stuffed Mushrooms or Devilish Potatoes. Recipes for all three follow.

## PISELLI ALLA ROMANA (Green Peas Roman Style)

*six servings*

3 pounds fresh green peas (about 3 cups), or use frozen peas (about 1½ packages)
Salt
4 tablespoons butter
3 tablespoons light oil (such as peanut oil)
½ cup finely chopped onions
⅛ pound prosciutto, thinly sliced, then cut into julienne strips
1 teaspoon dried sage, rubbed in your hands till powdery (or 3 finely cut fresh leaves)
1 cup chicken broth
2 large Romaine lettuce leaves, cut into julienne strips
Salt and freshly ground pepper

Shell peas just before using. Boil in lightly salted water 10 minutes. If peas are frozen, follow cooking directions on package, and do not overcook. Drain. Heat butter and oil in sauté pan, add onions, prosciutto, sage. Sauté, stirring occasionally till onions are translucent. Add drained peas, sauté 5 minutes. Add chicken broth, lettuce, salt and pepper to taste. Simmer over low heat 5 minutes, serve.

## FUNGHI FARCITI (Stuffed Mushrooms)

*six servings*

1 pound mushrooms, medium to large
½ cup Spanish pimentos
½ cup pitted black olives
4-5 anchovies, with a bit of their oil
1½ tablespoons freshly grated Parmesan cheese
Salt and freshly ground pepper

**Sauce:**
1 cup drained and chopped Italian-style canned tomatoes
4 tablespoons chopped parsley
1 clove garlic, finely chopped
1 tablespoon olive oil
1 tablespoon butter

Wipe mushrooms carefully with a damp cloth. Remove stems and chop with pimentos, olives, anchovies. Mix in grated cheese, salt and pepper to taste. Set aside.

Simmer tomatoes, 1 tablespoon parsley over low heat, about 15 minutes. In a small pan, sauté garlic in olive oil just till garlic starts to color. Add garlic to tomatoes, simmer 10 minutes more. Meanwhile, fill mushroom caps with stuffing mixture and arrange in lightly oiled baking dish. When sauce is ready, pour over mushrooms, dot with butter, bake in preheated 400° oven about 15 minutes. Sprinkle with remaining chopped parsley, serve.

## PATATE AL DIAVOLICCHIO (Devilish Potatoes)

*twelve servings*

6 medium Idaho potatoes, peeled and thinly sliced
¼ cup olive oil
2 tablespoons butter
1 teaspoon finely chopped garlic
2 hot Italian red or green peppers, very thinly sliced, or 1-2 teaspoons hot pepper flakes
½ teaspoon rosemary
Salt and freshly ground pepper

*(Continued on page 66)*

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# PARIOLI SECRETS

*(Continued from page 64)*

Keep potato slices in bowl of cold water till ready to use, then drain and dry carefully. Heat oil and butter together in large frying pan over moderate heat. Sauté and stir garlic 1-2 minutes, until golden brown. Add potatoes, hot peppers, rosemary. Season with salt and pepper to taste. Sauté 5 minutes, stirring often; add a bit more oil and butter if needed, cover and cook 5 minutes. Remove cover and cook about 15 minutes, turning potatoes often till tender and evenly browned.

**Note:** The Italian peppers make this a hot dish. Use less pepper for a less hot dish, more if you like devilishly hot food.

## CARPACCIO (Sliced Filet Mignon Tartare)

*six servings as a first course*

2-2½ pounds center cut filet mignon, uncooked

**Sauce:**

3 teaspoons capers, with a bit of their pickling sauce
6 anchovies, coarsely chopped
3-4 sprigs fresh basil, or 1-2 teaspoons dried
12 pitted green olives, coarsely chopped
½ cup chopped parsley
½ cup mayonnaise
3 tablespoons olive oil (such as Sasso brand)
1 teaspoon wine vinegar
Dash Tabasco sauce
Dash Worcestershire sauce
¼ cup chopped Spanish onion
Optional: 2-3 imported French *cornichons* (pickles—such as Dessaux brand) with one pickled onion from the jar, all coarsely chopped

Place filet mignon in freezer for 30 minutes to firm, not freeze. As soon as firm, remove from freezer and slice into 6 paper-thin slices, or 3-4 slightly thicker slices, per person.

Put all sauce ingredients into blender and process till well mixed into coarse texture, but not a paste. Sauce should be highly spicy. Taste, correct with more Tabasco, if necessary. Keep refrigerated till serving time.

Serve beef with a large dollop of sauce on each plate, or pass sauce separately.

## LINGUINE CON VONGOLE (Spaghetti with Clam Sauce)

*four servings*

4 dozen cherrystone clams
4 cloves garlic, finely chopped
6 tablespoons olive oil
1 hot Italian red pepper, finely sliced, or ½ teaspoon crushed dry red pepper
1 pound package linguine (Cecco brand, Number 16, if possible)
Optional: 4 tablespoons butter, salt and pepper

**Sauce:** Ask your fish dealer to shuck all but 4 clams (to be used later for garnish) and to reserve their juice for you. Or, open clams at home with a clam knife, over a bowl, to catch the juice. If juice is sandy, strain it through cheesecloth.

Heat garlic and hot pepper in oil, in pan large enough to hold shucked clams. When garlic begins to turn golden, add a cup of the strained juice and all shucked clams. Cook for no longer than a minute and a half.

**Garnish:** Using a stiff scrubbing brush, clean the 4 unopened clams under running cold water. Put clams in a small saucepan with 2 tablespoons water, and cook over high heat until shells open. Remove and reserve.

**Linguine:** In 7-quart pot, bring 4 quarts water to a boil, with 1 tablespoon oil and a sprinkling of salt. Cook linguine at full rolling boil till tender but *al dente* (firm to the tooth). Drain in a colander, and dish into serving plates.

**To assemble:** Pour clam sauce over linguine, garnish each plate with 1 cooked clam in its shell. Each diner may add 1 tablespoon butter to the sauce, salt and pepper to taste.

## POMODORI RIPIENI (Sliced Tomatoes, Layered with Crab Meat)

*six servings*

1 pound fresh crab meat
6 boiled shrimp
6 tomatoes, ripe but firm, and fairly large

**Filling:**

1 cup mayonnaise, preferably homemade
Juice of 1 lemon
2 teaspoons Worcestershire sauce
1 tablespoon ketchup
4-5 drops Tabasco sauce
Salt and pepper
1 well-packed cup thinly shredded Romaine lettuce
6 canned hearts of palm or artichoke bottoms, well-drained and coarsely chopped

Pick over crab meat and discard bits of shell and cartilage. Refrigerate crab meat and shrimp. Trim a thin slice from bottom of each tomato, so it will stand evenly. Cut each tomato into 4-5 even slices. Reassemble slices and hold together with 3-4 toothpicks. Store in refrigerator.

Mix together crab meat and filling ingredients. Remove toothpicks and, working with one tomato at a time, spread a layer of crab-meat mixture between each 2 tomato slices. Reassemble and garnish each layered tomato with a shrimp held in place with a toothpick. Serve.

At Parioli Romanissimo, Gorgonzola Mantecato is sometimes served before a meal with drinks or in place of a dessert cheese.

## GORGONZOLA MANTECATO AL CALVADOS (Buttered Gorgonzola with Calvados)

*twenty servings with cocktails or ten to fourteen servings in place of dessert cheese*

1 pound Gorgonzola, mild, not overly ripe, and at room temperature

*(Continued on page 68)*

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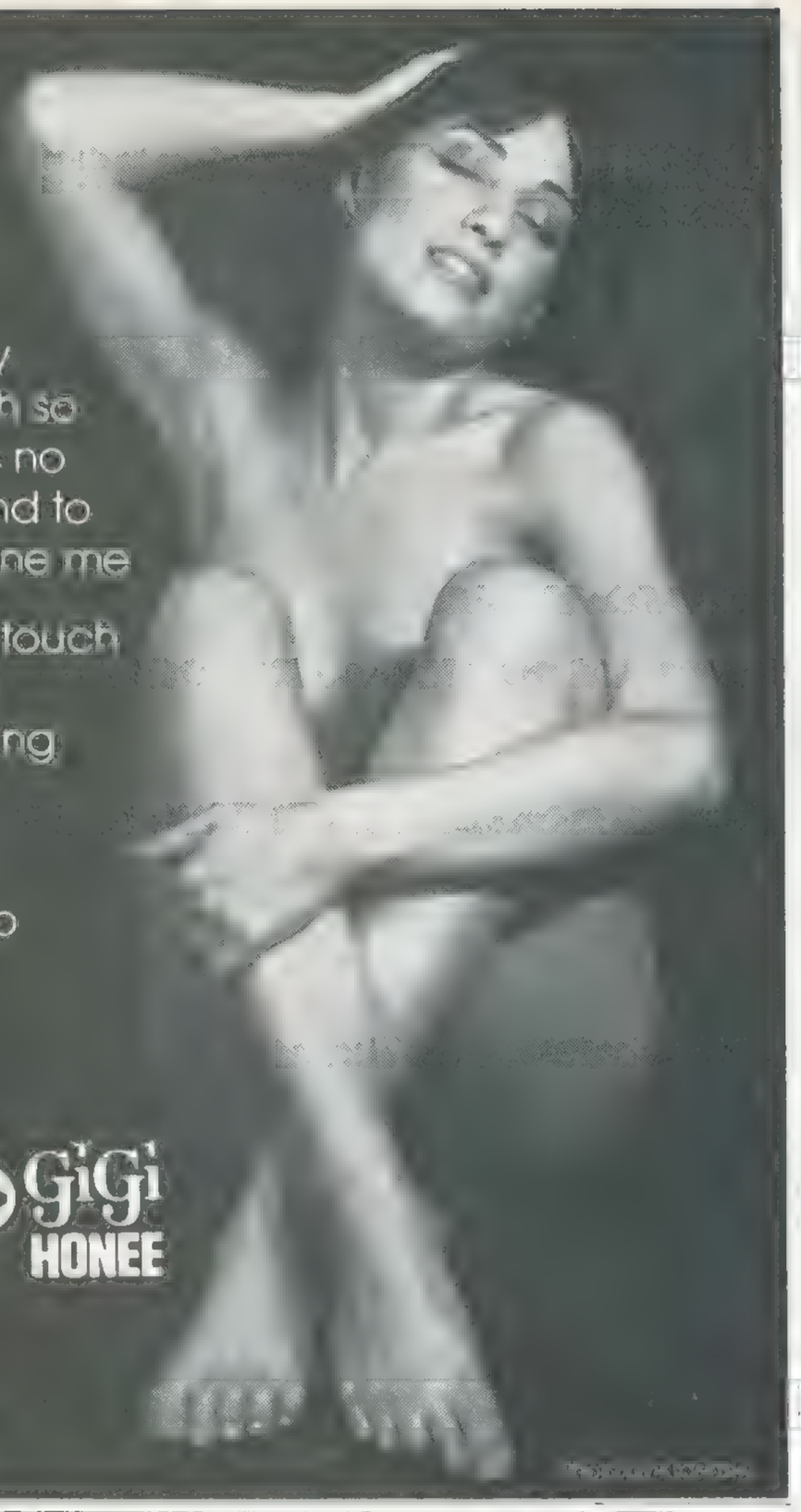
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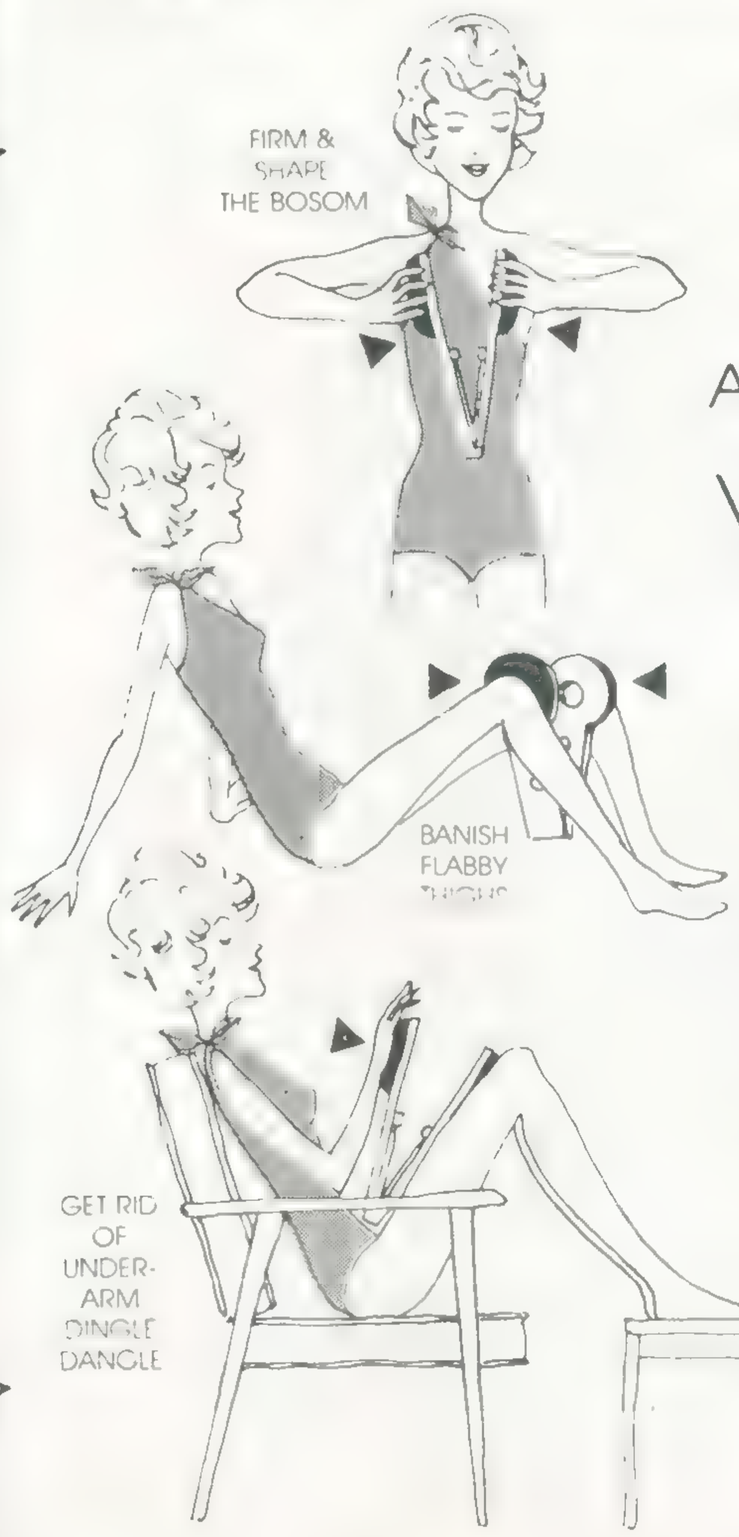
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## PARIOLI SECRETS

*(Continued from page 66)*

3-4 tablespoons Calvados (French apple brandy)
¼ pound butter, at room temperature
6-12 drops Worcestershire sauce
2-4 drops Tabasco sauce
2 tablespoons heavy cream
½ cup shelled walnut halves, available in cans or packages, if used as a dessert cheese

**As an appetizer:**

Mash Gorgonzola with a fork till smooth. Mix Calvados with butter, add Gorgonzola, Worcestershire and Tabasco sauces. Blend in heavy cream, mix thoroughly. Spread mixture into cleaned and trimmed endive leaves or celery stalks. Arrange alternately on serving platter.

**As a dessert cheese:**

Mix Gorgonzola with ingredients, as described above. Place in a mound on serving dish. Smooth with a knife into attractive shape. Press walnut halves into cheese in a decorative pattern.

### FRAGOLE ALLA PANNA (Strawberries Chantilly)

*twelve servings*

4 pints fresh strawberries (large, if possible)
4 tablespoons superfine sugar
1 teaspoon fresh lemon juice
½ pint heavy cream
½ teaspoon vanilla extract

Stem berries and place in large sieve. Submerge sieve and berries in a large container of cold water. Lift out immediately. Change the water, repeat dipping and draining process once or twice. Place berries in a large glass bowl, sprinkle with 2 tablespoons sugar and the lemon juice. Pour 3 tablespoons boiling water over berries (Signor Rossi's trick for bringing out their flavor), and toss very gently. Refrigerate 2 hours. Whip cream till stiff with remaining sugar, vanilla, and serve over berries.

Another wonderful meal could begin with Skewered Shrimp, followed by Chicken Breasts with Mushrooms, and end with Chocolate Cake.

### SPIEDINO DI SCAMPI (Skewered Shrimp)

*four servings*

20 very fresh large shrimp (about 2 pounds), in their shells
1 cup dry white wine
20 large fresh basil leaves (or 3-4 teaspoons dried)
¾ cup olive oil
1 teaspoon salt
1 teaspoon freshly ground pepper
Sprinkling of hot pepper flakes
2 cloves garlic, minced or passed through a press
¼ cup finely chopped fresh parsley
¼ cup finely chopped fresh chives

*(Continued on page 70)*



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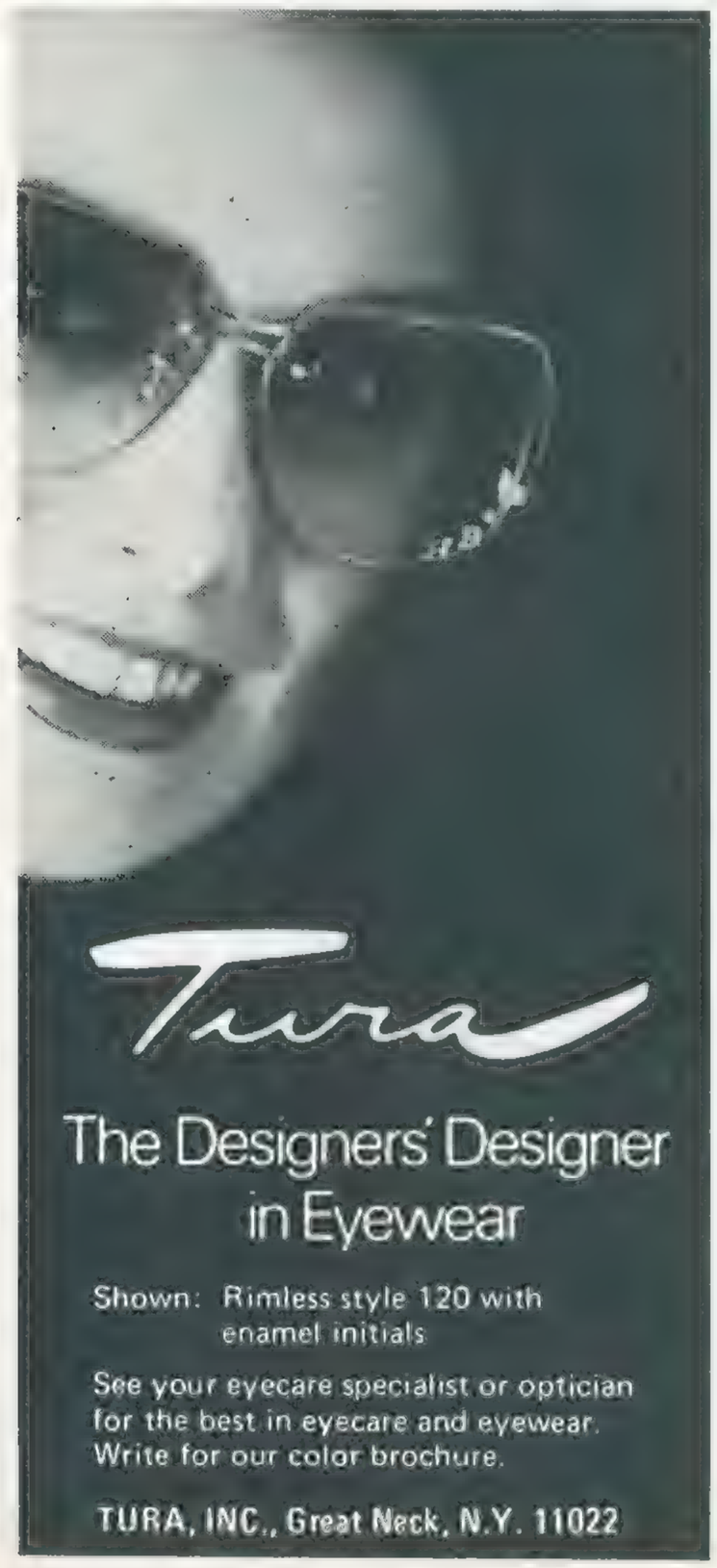
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# PARIOLI SECRETS

*(Continued from page 68)*

One and one-half hours before serving, rinse shrimp in cold water without peeling. Put wine and 1 cup water in a pot and bring to a boil. Add shrimp. When water boils again, remove shrimp, set aside.

If using fresh basil leaves, set aside. If using dried basil, mix with all remaining ingredients, to make a marinade. Use a bowl large enough to hold shrimp.

When they are cool enough to handle, peel shrimp, leaving on tails; then "butterfly" them: with a small, sharp knife, slit center of the back, almost to tail, without cutting through. Scrape away black vein at back of shrimp with knife point. Rinse shrimp under lukewarm water. Open shrimp halves and press down gently with your hand to flatten without breaking them. Steep shrimp in marinade 1 hour, stirring frequently, or baste with a bulb baster to help them absorb as much flavored oil as possible.

Remove shrimp from marinade, press a fresh basil leaf onto each, and thread shrimp close together on metal skewers, running the points between shrimp halves at midpoint. Reserve marinade. Lay skewers in broiling pan, with half the marinade poured over shrimp. Broil 3 inches from heat 3-4 minutes. Turn, pouring remaining marinade over them, broil 2-4 minutes. Remove from oven. Place skewers on serving platter. Pour hot marinade over shrimp. Serve on skewers: use a fork to slide shrimp onto each plate.

## PETTI DI POLLO (Chicken Breasts with Mushrooms)

*four servings*

½ ounce dried mushrooms, such as Bonavita brand chanterelles or cepes
Breasts of 2 chickens, skinned, boned, and separated into 4 portions
¼ cup flour
Salt and pepper (freshly ground white or black)
4 tablespoons olive oil
4 tablespoons butter
¾ pound fresh mushrooms, thinly sliced
2 ¼-inch thick slices prosciutto, cut into julienne strips
3 tablespoons cognac
⅔ cup heavy cream, *crème fraîche,* or sour cream, at room temperature

Soak dried mushrooms, covered in warm water, about 10 minutes. Drain, rinse 2 or 3 times in warm water, dry well on paper towels. Dip each chicken breast lightly in flour on both sides, season with salt and pepper. Use 2 heavy frying pans to cook mushrooms and chickens separately; pan for chickens must be large enough to hold breasts easily in one layer. Divide oil and butter between pans.

Sauté dried and fresh mushrooms over medium heat a few minutes, till fresh ones are cooked. Salt and pepper to taste. In other pan, sauté chicken breasts 2-3 minutes a side, till faintly golden brown. Add prosciutto and cognac. Let cognac warm for a minute, flame it with a kitchen match. When flames die down, add mushrooms and cream. Cook, stirring, till cream thickens (15 to 20 minutes). Correct seasoning. Serve.

## PEPERONI ARROSTITI CON MOZZARELLA (Roasted Peppers with Mozzarella)

*four to six servings*

6 bell peppers (red, green, or a mixture of each)
1 teaspoon dried oregano, or more to taste
½ cup olive oil
Salt and freshly ground pepper
2 small mozzarella cheeses, cut into ¼-inch slices

Wash and dry peppers. Place on oven rack, standing up, and roast about 20 minutes. Remove from oven, place in brown paper bag. Close bag, let peppers "steam" inside for several minutes. Take out, peel off skins with your fingers, or a knife, under running cold water. Discard stems, seeds, inner membranes. Cut each pepper into 3 wide strips, drain on paper towels.

On a large platter, alternate pepper strips with mozzarella slices, overlapping them, and season with salt and pepper and oregano to taste. Pour olive oil over all, till well moistened. Serve at room temperature.
**Variation:** Instead of peppers, substitute 4 small firm zucchini. Wash zucchini and dry well. Trim ends. Cut, unpeeled, into ¼-inch slices. Sauté in 3 tablespoons olive oil till tender but not soft. While hot, put in a large bowl with mozzarella slices, add additional olive oil if needed to moisten mozzarella, season with salt, pepper, oregano. Toss together, serve at room temperature.

When we asked Signor Rossi to give us the recipe for his dark, rich chocolate cake, a favorite of many of Parioli's regulars, he turned us down, saying, "I have to have *some* secrets." But his wife, Suzanne, has her own secret recipe, for a very similar cake, which he persuaded her to give us.

## TORTA AL CIOCCOLATO (Chocolate Cake)

*six to eight servings*

**Layers:**
6 eggs
1 cup superfine sugar
½ cup cake flour
½ cup unsweetened Dutch cocoa, such as Droste brand
1½ sticks sweet butter, melted
4 tablespoons chocolate liqueur (or substitute Kahlúa liqueur)

Whisk together eggs and sugar in top of double boiler over barely simmering water till warm and mixture has doubled or tripled in volume. (Don't let mixture get hot or eggs may curdle.) Remove from heat, whisk till cool. Sift together flour and cocoa, fold it into egg mixture alternately with small amounts of butter and liqueur till all are combined. Pour mixture into 2 buttered, lightly floured 9-inch cake tins with removable bottoms. Bake in preheated 350° oven 30 to 35 minutes, or till toothpick inserted in cake comes out dry.

**Filling and Icing:**
4 tablespoons flour
2 tablespoons unsweetened cocoa
5 egg yolks
6 tablespoons confectioners' sugar
8 tablespoons chocolate liqueur

*(Continued on page 72)*



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One of the most important times of the year for any winery is the harvest season.

In order to make the best possible wine, we want to crush our grapes only at the very peak of their maturity. Our experience, of course, tells us approximately when each varietal grape will reach that point, but it is important that we know precisely when the grapes will reach that critical point of maturity.

### Field Tests

In order to determine that critical point, about three weeks before estimated maturity, our field men take samples of grapes from the vineyards for testing.

From representative rows of vines, about 200 individual grapes are collected. They are taken from both sides of the row—from the top of the vines, from the bottom, and from both the inside and the outside.

These individual grapes together make up one sample which our field man "juices" on the spot.

He then makes his own sugar test of the juice, puts it in a cold box and sends it to our laboratory for more exact sugar testing, plus acid and pH analyses.

### Laboratory Analyses

Some wineries test only in the field, but we feel this is too crucial a time in the making of fine wines to not follow through with as much care as possible.

These on-going analyses are each presented to meetings of the winemaker and the field man for their judgments. They pinpoint the exact time of maturity—that important moment when the complex flavor characteristics of the grape are at their peak.

### The Harvest Itself

From the results of these tests, our field men then schedule deliveries from our growers. Because of varying types of soil within a given vineyard certain areas may mature earlier. If the vineyard is a large one, these areas are picked first.

Usually an entire varietal crop is picked within a one to two week period, allowing for differing times of maturity.

Since we believe that, in order to capture the crop's optimum quality, grapes should be crushed within four hours after picking, all our grapes are scheduled for delivery to the winery within three hours of picking.

### Final Inspection

When grapes are delivered to any winery, a State Inspector is standing by to check the sugar content and physical defects.

But what is most unusual is that at Gallo we have the winemaker—the man responsible for that particular wine—also standing by to check on quality.

We know of no other winery that does this.

Even though other knowledgeable people have passed a particular load of grapes, if the winemaker for any reason feels that they are not perfectly suited for his wines, he can, and does, reject them.

This is typical of all our efforts to make fine wines. We can never do, or care, too much.

In fact, everyone at the Gallo Vineyards adheres to the credo that has always been our guide: our aim in winemaking is to bring you the finest, highest quality wines our long experience and skills can possibly produce.

***Gallo Vineyards, Modesto, California***


## PARIOLI SECRETS

*(Continued from page 70)*

1½ cups milk
3 tablespoons chopped almonds

Sift together flour and cocoa into large bowl. Add egg yolks, sugar, 4 tablespoons of liqueur, milk. Mix well with a wooden spoon or wire whisk. Transfer to top of double boiler over simmering water. Cook over medium-low heat, stirring constantly, till mixture thickens and coats spoon, about 10-15 minutes.

Sprinkle each cake layer with 2 tablespoons of the remaining liqueur. Put one layer on a serving plate. Cover top and sides with thin layer of filling. Place second layer on top, repeat procedure. Sprinkle sides of cake with almonds.

**Decoration:**
1 cup heavy cream, whipped till stiff

Place whipped cream in pastry bag and decorate top of cake with cream rosettes, ribbons, latticework, or any designs you like.

For a perfect Italian lunch or light dinner, try: Roasted Peppers with Mozzarella or sliced Filet Tartare as an antipasto, and either Linguine with Clam Sauce, Mussels with Basil, or Tomatoes layered with Crab Meat as the main dish. With the mussels, a crisp, crusty Italian bread, of course.

### COZZE AL BASILICO
### (Mussels with Basil)

*five to six servings as a main course*

5 pounds fresh mussels
¾ cup olive oil
4 cloves garlic, finely chopped
1 hot Italian red pepper, thinly sliced (or substitute about 2 teaspoons hot pepper flakes)
1½ cups dry white wine
2 teaspoons dried oregano (or 4 sprigs fresh)
Salt and pepper
20 leaves fresh basil, coarsely chopped (or 4-5 teaspoons dried)
3 tablespoons butter

Scrub and clean mussels well under running cold water. Put oil, garlic, and sliced peppers in a very large pot with a cover. If necessary, divide between 2 covered pots. When garlic begins to color, drop mussels carefully into pot (or pots). Cook over medium-high heat, frequently scooping faster-cooking mussels up from bottom and removing opened ones to another pot or platter. In about 10 minutes, all shells should be open and removed from cooking pot. Keep cooked mussels warm in very low oven. To pot in which mussels were cooked, add remaining ingredients except butter. Simmer sauce, covered, 10 minutes. Swirl in butter.

Put mussels, in their shells, in individual bowls, pour some sauce over each portion, and serve. *Divino!*

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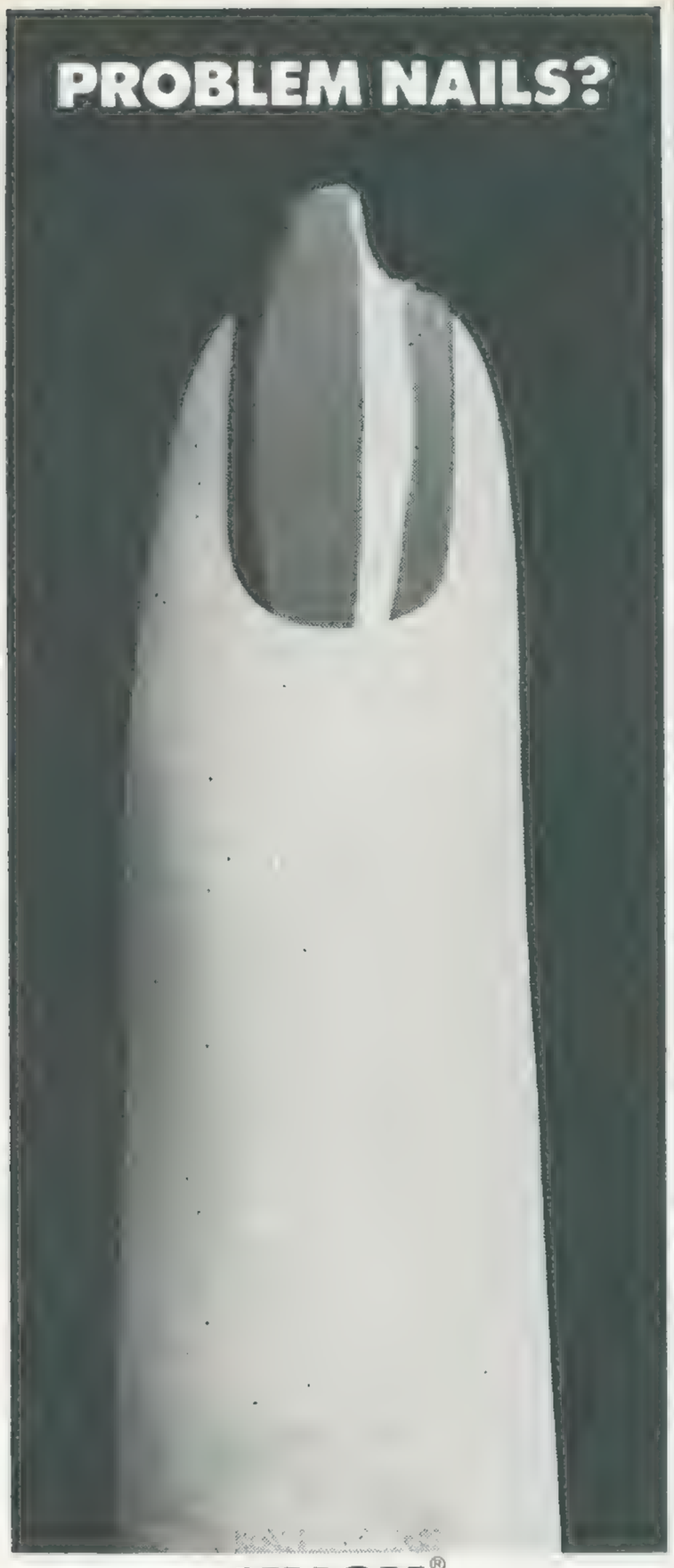
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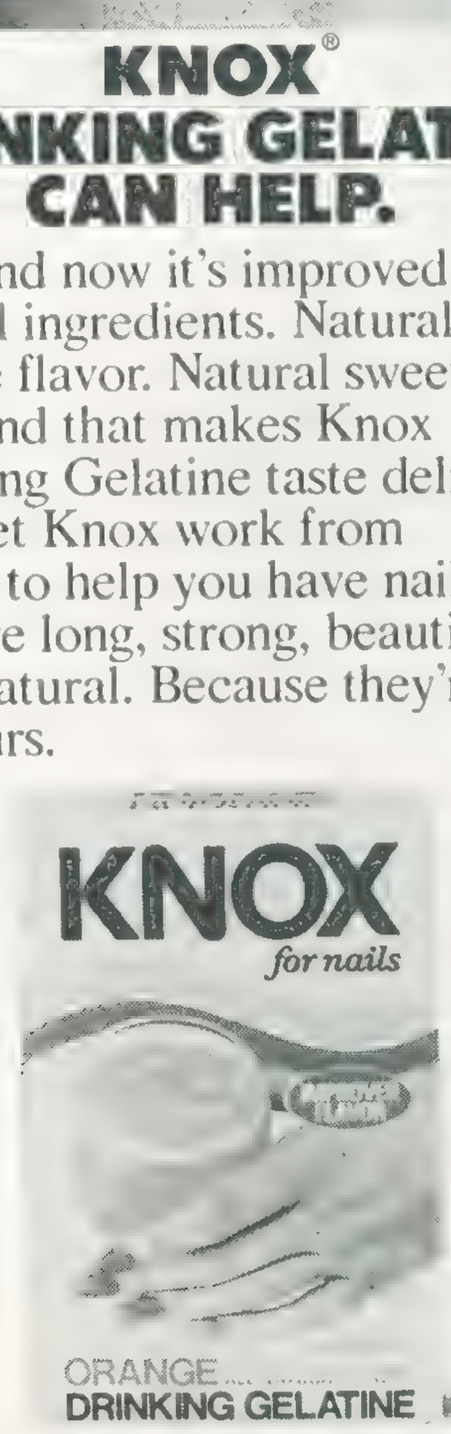
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# Horoscope

**By Maria Elise Crummere** **January**

**Aries:** A friend saves the month. **Taurus:** Improve your status. **Gemini:** New highs. **Cancer:** A triumph. **Leo:** Behind-scenes help from a powerful friend. **Virgo:** Your personality's transformed. **Libra:** Discover treasures. **Scorpio:** You get your wish. **Sagittarius:** Your most important month. **Capricorn:** Jupiter brings the pay-off. **Aquarius:** Insights, revelations, ideas. **Pisces:** Face facts

## Aries

MARCH 21–APRIL 19

Your competitive side could lose you a valued friend. With your ruler, Mars, going backward, you tend to waste time mulling over your present situation. Instead, a look into the past will turn up friends whose advice is tremendously useful the last week of the month.

**Health:** **Robust**
**Money:** **Tentative**
**Love:** **New**

## Taurus

APRIL 20–MAY 20

You start the year under fine aspects with your ruler, Venus, in the organized sign of Capricorn. Stress improving your status with new associates. One cohort's assistance is the key to making this an important year. Keep alert, and start to move swiftly, from the new moon on the 9th through the 21st, when all must be decided and resolved. Then settle into your path for the rest of the year.

**Health:** **Steady**
**Money:** **Conservative**
**Love:** **Same**

## Gemini

MAY 21–JUNE 21

You become indecisive and lose time talking things out with friends, because your ruler, Mercury, has been stalled on the track. When Mercury moves on the 4th, clear your desk and finish old tasks. Start racing your motor at the new moon on the 9th. Aim for financial security and new prestige. You will be expected to be reliable, mid-month. A surprise at full moon on the 24th takes you to a new summit—but remain steady as you go.

**Health:** **Apprehensive**
**Money:** **New source**
**Love:** **Tentative**

## Cancer

JUNE 22–JULY 22

Your instincts send you back to the past whenever you begin a race. Review your goals and set up a program to achieve them, even if you don't put it into play until the 26th, when Mars (ruling action) enters your sign. Then, the time is right for you to reap approval from past partners. One old triumph is renewed.

**Health:** **Sensitive**
**Money:** **Coming**
**Love:** **Growing**

## Leo

JULY 23–AUGUST 22

Don't let your Leo pride intimidate others —especially with feisty Mars now occupying your sign. But as Mars is moving backward, you can soon reconstruct your program for the new year. When Saturn returns to Leo on the 5th, wind up old ideas and unfinished plans and make way for new hopes. Do not force issues, but propose as many ideas as possible. Helpful Jupiter brings forward a powerful friend ready to endorse you from the background.

**Health:** **Strong**
**Money:** **Dependable**
**Love:** **Forceful**

## Virgo

AUGUST 23–SEPTEMBER 22

Your ruler, Mercury, is in the fun sign of Sagittarius, creating a witty, amusing kind of magic that transforms your personality for a combination of business and pleasure. At mid-month, however, you change back into your "business-as-usual" self. The 13th is a significant day. Do something you wish to last. Prepare for an unusual event on the 25th or 26th of the month—exciting!

**Health:** **Pensive**
**Money:** **Regulated**
**Love:** **Sentimental**

## Libra

SEPTEMBER 23–OCTOBER 23

Time has come for you to profit from your native good judgment and good taste. Burrow into old places and discover treasures that you can transform into art. Improve your home. Your ruler, Venus, in Capricorn—the sign that values tradition—favors you now. Share your new finds with a past love. Start the year off with love, in comfortable surroundings.

**Health:** **Cheerful**
**Money:** **Even**
**Love:** **Reliable**

*(Continued on page 76)*



## ALASKAN TOWN ALLOWS WOMAN TO SMOKE!

BROKEN NECK, ALASKA, NOV. 5—By unanimous decision the citizens of Broken Neck voted to allow female smoking within city limits. Mayor Robert Sherman explained the vote by saying, "When you gots only one woman in town you lets her smoke."

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**Doncaster.**


## HOROSCOPE

*(Continued from page 74)*

### Scorpio

OCTOBER 24–NOVEMBER 22

Life has been hectic for you while unpredictable Uranus has been in your sign. Take heart, peace is on its way—though you do not need it. With Mars, your ruler, in Leo, you yearn for love and appreciation; you get your wish at month's end, when your ruler enters Cancer. Someone who has loved you comes forward.

**Health:** **Tentative**
**Money:** **Hopeful**
**Love:** **Ardent**

### Sagittarius

NOVEMBER 23–DECEMBER 21

Your "easy-does-it" manner is in full force as the year begins with Jupiter in Gemini, the sign of eternal youth. You wish to be frivolous, but, on the 5th, duty calls. This is your most important month to set the scene for 1978—combine good judgment with responsibility. Dig in at new moon on the 9th; get it together by the 24th.

**Health:** **Pleasant**
**Money:** **Good**
**Love:** **Dual**

### Capricorn

DECEMBER 22–JANUARY 19

Yours is the most serious sign of the zodiac, and you have had to deal with your share of difficult ideas and people the past two years. After a brief recess, restriction seems to have returned once again. But generous Jupiter is on your side now, making this a payoff month. Expect luck and rewards to come, from the 5th to the 27th.

**Health:** **Resistant**
**Money:** **Good**
**Love:** **Dutiful**

### Aquarius

JANUARY 20–FEBRUARY 18

You have been on a miraculous trek of learning—especially learning who you are—and you are only half way through this magical trip. The wealth of new insights, revelations, and ideas that you have mined while your ruler, Uranus, has occupied the sign of wisdom, Scorpio, should now be clear. At the new moon, on the 9th, a truth is revealed to you; use it to make this month a joyful one.

**Health:** **Nervous**
**Money:** **Coming**
**Love:** **New**

### Pisces

FEBRUARY 19–MARCH 20

This is a time of truth, pointing up your constant state of indecision. Jupiter, in opposition to your sign, will force you to face facts. On the 5th, especially, your judgment is on trial. The sooner you resolve which way to go, the better. You have help on the 5th, as somber Saturn will organize you. During the second half of the month, especially the 27th, put decisions into action.

**Health:** **Good**
**Money:** **Speculate**
**Love:** **Comforting**


BAY ISLES
Bay Isles, the quietly distinctive new resort community on Sarasota's Longboat Key, carefully designed by Arvida Corporation to take advantage of Longboat Key's unspoiled waterfront beauty and offer the ultimate in homesites and condominiums at championship golf course, custom tennis courts, and every other amenity that will contribute to the good life.
Roberta di Camerino
uses a whisper-weight trompe l'oeil cotton jersey that bespeaks elegantly of the coming resort season.
Westmoreland's
Sarasota Blowing Rock Naples

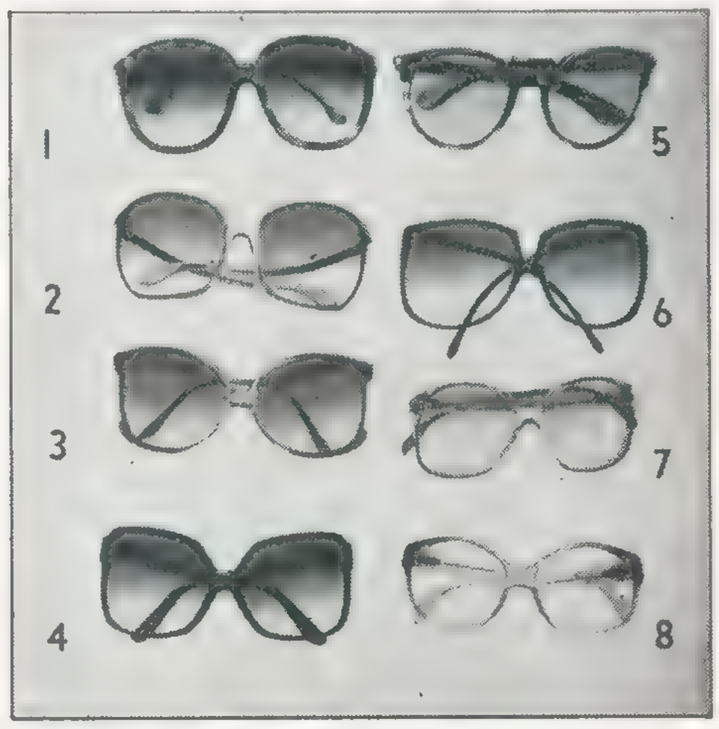
# eyes only





Watch this spot: every other issue or so, we're going to be updating you on one of the fastest-moving "makeup"/accessory areas around—glasses, from Rx to hiking! . . .

**How snappy can you get!** At the French ready-to-wear collections (small shots, *left)* trendy young designers sometimes used glasses to pace a whole look. *Top row:* Kenzo's British-colonial peepers (total effect, page 114); Courrèges's plastic "TV frames." *Second row:* harlequins!—a look that popped up in the audiences, on the streets—here, at Beretta; Ripa's *Star Wars* "windshields." . . . **How classic,** *far left:* LuxOttica's rimless, polished grey gradient sunglasses for Avant-Garde Optics. $55. Russ Opticians; San Francisco Optical Co., Dallas. **Skier's alert:** It's the season for snow-blindness, reminds the American Optometric Association. *Every* skier needs glare protection—ideally, impact-resistant goggles that block 75 to 90 percent of sunlight. Good sense/good fun; rose-tinted, battery-operated ski goggles that self-defog. Smith Goggles, $37. Scandinavian Ski Shop, N.Y.




**One hot idea, eight ways,** *above*—the raised-temple-bar frame called full-view (see page 150) that's the biggest thing to hit glasses since aviators . . . and how eight designers do it. . . . **1.** "Tortoiseshells," Anne Klein for Riviera. $35. Bloomingdale's; The Emporium. **2.** Oversized grey gradients, Pierre Cardin. **3.** Translucent brown fullviews, Givenchy by Unico. $39. Meyrowitz; I. Magnin. **4.** Squared tortoise-y frame, brown/pink lenses, Yves Saint Laurent for Renaissance Eyewear. $36. Bloomingdale's. **5.** Traditional "tortoise" fullviews with Sunsensor lenses, Donald Brooks for Oculens, $18. At better retail stores. **6.** Dark tortoise-y gradients, Pauline Trigère at The Ultimate Spectacle. $35. **7.** Translucent apricot glasses, Oscar de la Renta for American Optical, $52. Meyrowitz; Spratt Optical, CA. **8.** Whiskey/clear gradient Rx frames, Christian Dior by Optyl. $45. At better opticians.

**Serious/fun hiking glasses: ultra-dark, leather-shielded. Lugene, $35. N.Y.C.; Newport Beach, CA.**



**All glasses prices approximate**


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# YOU WRITE US

*(Continued from page 12)*

clients to sit tight and hold on to their good stocks. Neither the firm nor I made money from this activity. Increasingly, we prepare ourselves in financial planning, estate planning, and tax-advantaged investing in order to be more helpful to clients.

While the clients must make their own investment decisions, if these are to be well-informed in today's investment environment, wise clients require professional assistance. Thus, I also quarrel with Mr. Flanagan's statement, "Brokers are the mechanics of the stock market, nothing more."

Trust and mutual respect between client and broker are productive for both.

Virginia H. Laddey
Long Beach, CA

Understandably and obviously I was pleased by the "You and Your Stockbroker" article by William Flanagan in the October issue; however, I would like to make one correction and one addition.

There are several well capitalized "deep" discount firms offering more than a 50 percent reduction in commission rates, Holden & Company being the lowest.

Also I noted that neither of the discount companies owned by women—Holden & Company, Boston, MA, and Muriel Siebert & Co., New York, NY—was mentioned.

In spite of these two items, I do wish to congratulate Vogue for their choice of a well-informed and succinct writer for the feature.

Mary C. Zulalian, Pres.
Holden & Company, Inc.
Boston, MA

**Wolynski, con and pro**

Mara Wolynski ("Thirty: Not a Dirty Word Anymore," October Vogue) will never be thirty. I doubt, even, that she's really twenty-four, because her whines and complaints ("Let me in! Let me in!") sound a bit too much like the child's who runs to Mommy with every fall. The difference is that she has substituted "Establishment" for "Parents" and still wants to be taken care of.

It is curious that Wolynski talks so continually of "my generation." I am only twenty-six, but her contemporaries seem like none of mine. In contrast to her total resignation ("Oh, Daddy, you were right!"), the people I know who are now in their twenties are struggling. It's easy to capitulate and pretend we haven't seen the philosophical and emotional aridity of what used to be called Establishment life. What's difficult is to live on the edge, creatively balancing one life in the flux of late twentieth-century culture. Only the weak opt for repression. . . .

Andrea B. Geffner
New York, NY

After two disastrous months of studio-apartment hunting in "the big city," I began to question whether or not alone is best.

Mara Wolynski's most astute observations on living alone ("Personal: Alone is Best," November Vogue) reaffirmed my own decision to live alone. I want to thank Ms. Wolynski for her support, and more importantly, for the forewarning that living alone doesn't bring one "closer to complete joy and inner peace."

Laurie Costa
Pelham, NY





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# Travel Now

## Trips-for-all: skiers, garden lovers, bird watchers, roots seekers, whodunit fans



Hank Ramsey

### STREET WALKING

**Southward bound? Walk-tour the historied private houses and gardens of Charleston, SC (March 16-April 10), and Savannah, GA (April 2-5), during each city's annual spring house festival.**

**In Charleston, afternoon or candlelit tours showcase gardens, shops, restored houses with handsome furnishings. Special Monday-eve galas revive the Old South with chamber music, candlelight, wine.**

**In riverside Savannah, amble streets lined with Regency, Federal, and Victorian (example, left) houses, many with semitropical gardens.**

**For more information, see page 88.—M.C.**

### TRAVEL YOUR PAST

Last February, Debrett's Peerage Limited, chroniclers of the British aristocracy for more than 200 years, announced that they would make their genealogical expertise available to commoners in the non-Communist world. Now, they've come up with a plan not only to trace roots but to travel to them as well. It works like this: You supply Debrett's with a $330 research fee and as much information about your family as you can; then they start going to work—not only sleuthing your genealogy but plotting out an itinerary of the towns and villages of your ancestors.

Travel arrangements are your choice and your expense. Tours can be Grand—take the Concorde if you like—or opt for one of British Airways' inexpensive fly/drive packages to Britain. Should you decide not to tour, $55 of the research fee is refunded—and you still get a glimpse into your own history. If you do go on a tour, Debrett's representatives meet and brief you in London before you set out. For more information, see page 88.

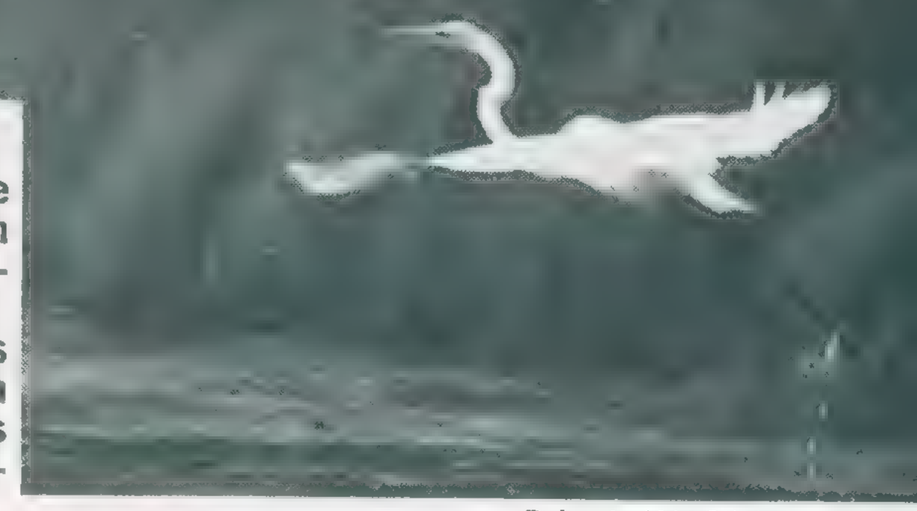
**Glove-compartment special: the Garden Club of America's Guide to Public Gardens, a thoughtful state-by-state listing of America's outstanding arboreta, botanic gardens, parks, and gardens of historic estates. A bargain at $3.50, the Guide gives addresses, visiting hours, admission charges. Available (postpaid) from Garden Club of America, 598 Madison Avenue, New York, NY 10022.**

***Picture a Victorian hotel, miles from civilization. An eccentric bookseller has assembled a group of bizarre guests for a long weekend.***




*Scenario for an Agatha Christie-style whodunit? Yes—and also the idea for a special weekend (January 26–29) at Mohonk Mountain House in New Paltz, New York, concocted by N.Y.C.'s mystery bookstore Murder Ink. During this surprise- and chill-filled weekend, mystery buffs will solve locked-room crimes search for a dismembered body, play Duplicate Clue. Also plotted: talks by noted mystery writers, a falconry demonstration, makeup workshop, scary movies, and "The Ball of the Baskervilles." Cost: $144–159, each, sharing a double room. Included: all meals, activities, surprises. Mohonk Mt. House, New Paltz, NY 12561.*

**Super oasis:** That prestigious Costa del Sol enterprise, the Marbella Club, is about to go Middle-Eastern with a fabulous new complex, scheduled to open this spring, in the United Arab Emirates' city of Sharja on the Khalid Lagoon of the Arabian Gulf. Designed, landscaped, and managed by H.M. Prince Alfonso Hohenlohe of the Marbella Club, Spain, the exclusive Sharja Club will be a Thousand-and-One-Nights oasis of fifty villas, three restaurants, three bars, discothèque, convention room, spa, plus air-conditioned tennis, squash, and paddle-ball courts. Also at the Club: trapshooting, excursions into the desert, super deep-sea fishing. More Marbella Club news: the luxe, just-opened Club at booming Spanish ski-spot Solynieve in the Sierra Nevadas near Granada . . . the now-open 250-suite Puente Romano enclave near the original Marbella Club . . . and more new Clubs rumored for Miami and for La Paz in Mexico's Baja California. —RICHARD ALLEMAN



Pringle/NAS/PR

### SECRET SLOPES

Best-kept-secret finds in European skiing: Yugoslavia's Julian Alps and two top resorts there—Kranjska Gora and Bled. At Kranjska Gora (site of World Cup Men's Slalom events): deep powder on the higher slopes; perfection-packed lower runs; short lift lines; excellent new Kompas Hotel with heated pool, gym, disco. Lakeside Bled has small-village charm with a medieval castle on a cliff and monastery on an island in Lake Bled.

Also at Bled: superb cross-country skiing, ice-skating, indoor swimming, ice-train rides, a casino. Best news of all: Yugoslav Airlines' one-week ski packages start at $548, include round-trip airfare (for you and your skis) from New York, hotel rooms with private baths, *all* breakfasts and dinners, service charges. One-week lift passes cost $30 extra. For information, see your travel agent or page 88.

### JUST IN FROM L.A.

Newest in Los Angeles: Le Dôme at 8720 Sunset Strip where le tout L.A. is dining on choucroûte and boudin. Open till 2:00 A.M., indoor/outdoor Dôme has both reservations-only and walk-right-in dine spaces.

...Moustache Café at 8151 Melrose is fast drawing the crowd that once packed Ma Maison down the street.

...Only in Bev-Hills: artist Stefano Angelo Falk has reinterpreted Michelangelo's Sistine Chapel frescoes on the walls and ceiling of year-old Michelangelo Ristorante.

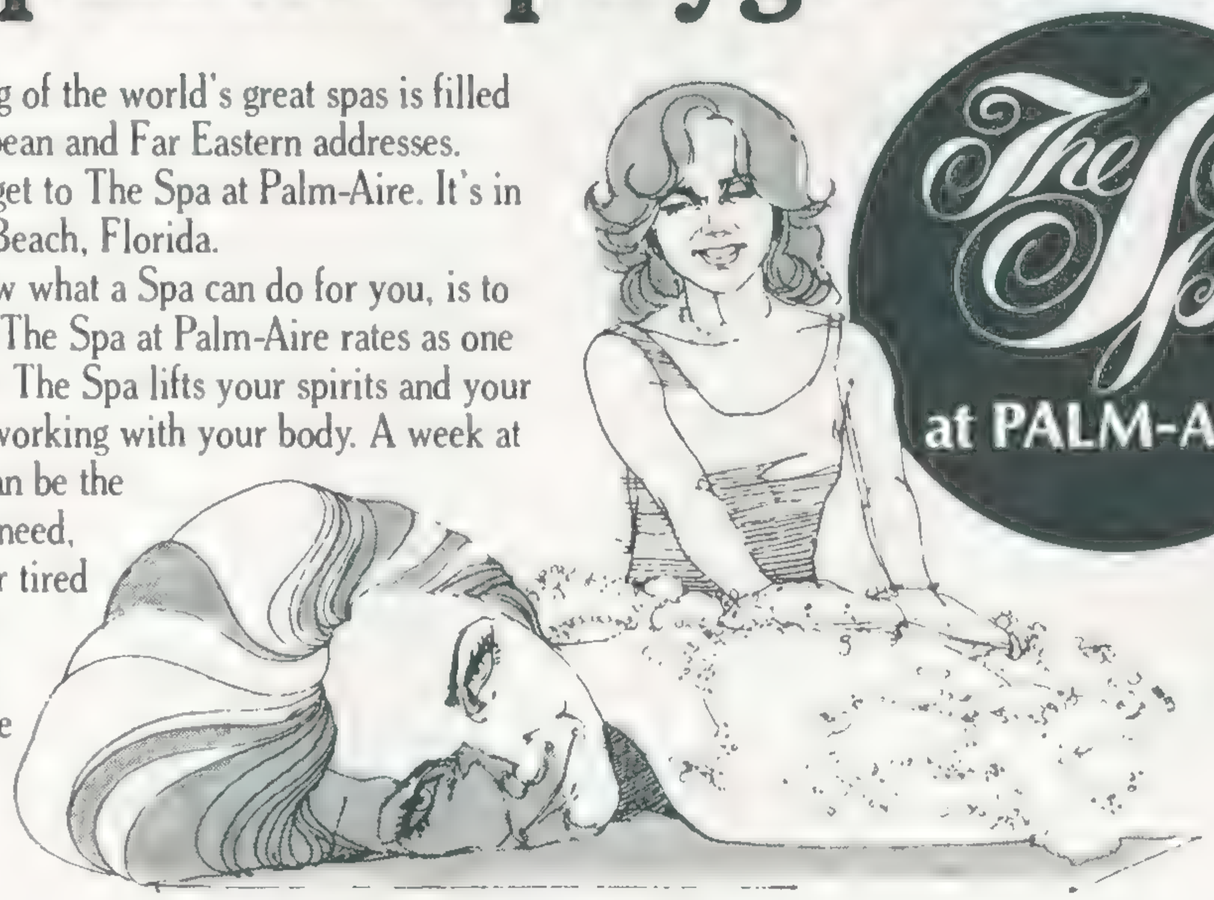
...Newest private club in town: London Club, Leslie Linder's Southern California version of London's posh Burke's--with an intimate top-talent (Bobby Short, Blossom Dearie) show room, champagne/caviar bar, roof restaurant, British menu.

# The Spa at Palm-Aire...'the lushest, plushest playground in the East.'

*Town & Country Magazine*

A listing of the world's great spas is filled with European and Far Eastern addresses. Until you get to The Spa at Palm-Aire. It's in Pompano Beach, Florida.

To know what a Spa can do for you, is to know why The Spa at Palm-Aire rates as one of the best. The Spa lifts your spirits and your senses by working with your body. A week at The Spa can be the break you need, taking your tired body and restoring it in complete luxury.






**Your Spa suite will be very accommodating.**

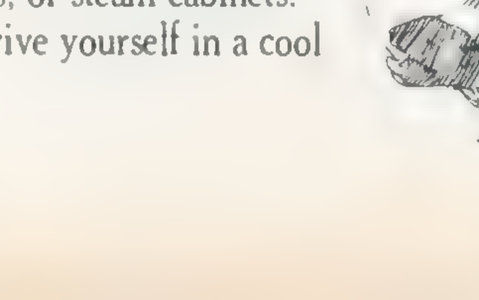
Your suite at The Spa Hotel includes a sitting area, two full baths and twin dressing rooms.

**Men and women are treated equally.** Your Spa visit starts with a physical examination by our staff doctor, who designs a program of diet and exercise especially for you. Then we turn you over to our internationally-known Spa directors: Lisa Dobloug for the women and Mourad Khaireldin for the men. Both are European-trained and have developed programs for statesmen, movie stars, and dignitaries from all over the world.

**The Spa treats your body and your mind.** Facial treatments cleanse, tighten pores, ease lines, soothe sinuses and eliminate tension. Your hands and feet are bathed in oils and wrapped in warming boots and mittens. Your entire body is massaged to stimulate circulation and leave you supple, relaxed, and renewed.

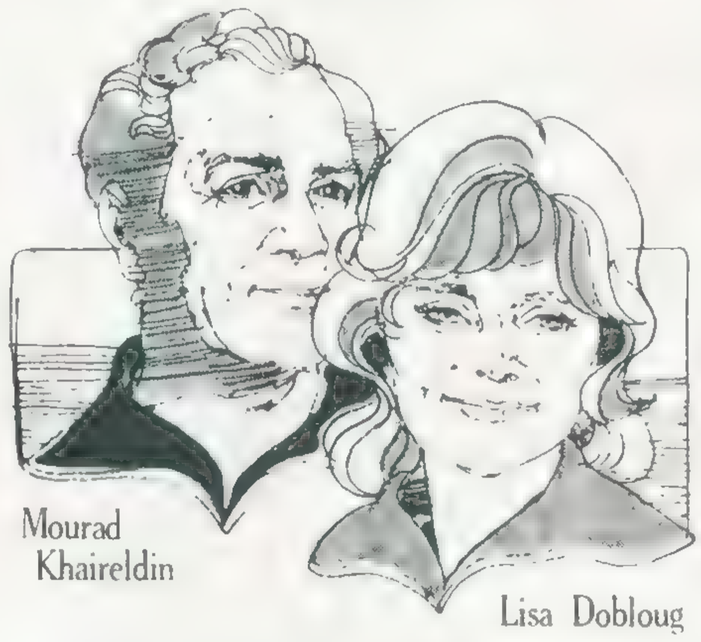
**Yoga.** To instill spiritual tranquility, and mind and body control.

**Loofa Scrubs.** A loofa sponge loosens dead cells. And a Scotch spray washes it all away and leaves you tingling all over.



**Herbal Wraps.** Warm linen sheets soaked in herbs are wrapped around your body, drawing toxins from your system and relaxing every bit of you.

Between sensual treatments, you'll loosen tense muscles and stimulate circulation in indoor and outdoor whirlpools. Relax in Sauna baths, Turkish baths, or steam cabinets. And then revive yourself in a cool refreshing Swiss shower. Women can get make-up tips and treatments from our own expert beauticians. After it all, relax with a tall, tingling glass of fresh juice, always available at the Health Bar.



Mourad Khaireldin — Lisa Dobloug

**Calorie-counting was never like this.** The chefs in the new Spa Dining Room will create sinfully-good masterpieces like Mushroom Souffle, Venezuelan Crab Claws, Teriyaki Steak, Ratatouille, and Cantonese Shrimp and Broccoli. Suddenly, you'll find yourself looking forward to low-calorie foods. And if you aren't counting calories, we also have great gourmet foods.



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Palm-Aire is all this, plus a complete resort community. (A lot of people came to Palm-Aire for vacations—and decided to spend the rest of their lives with us.)

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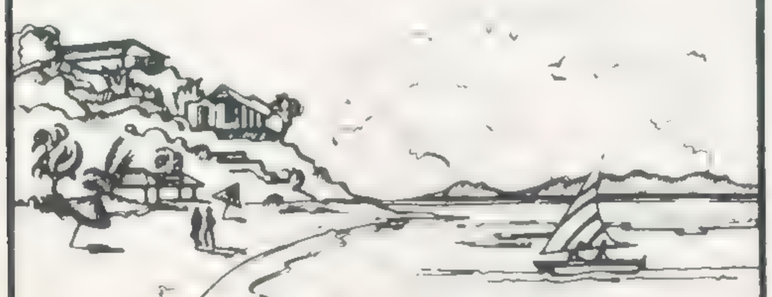
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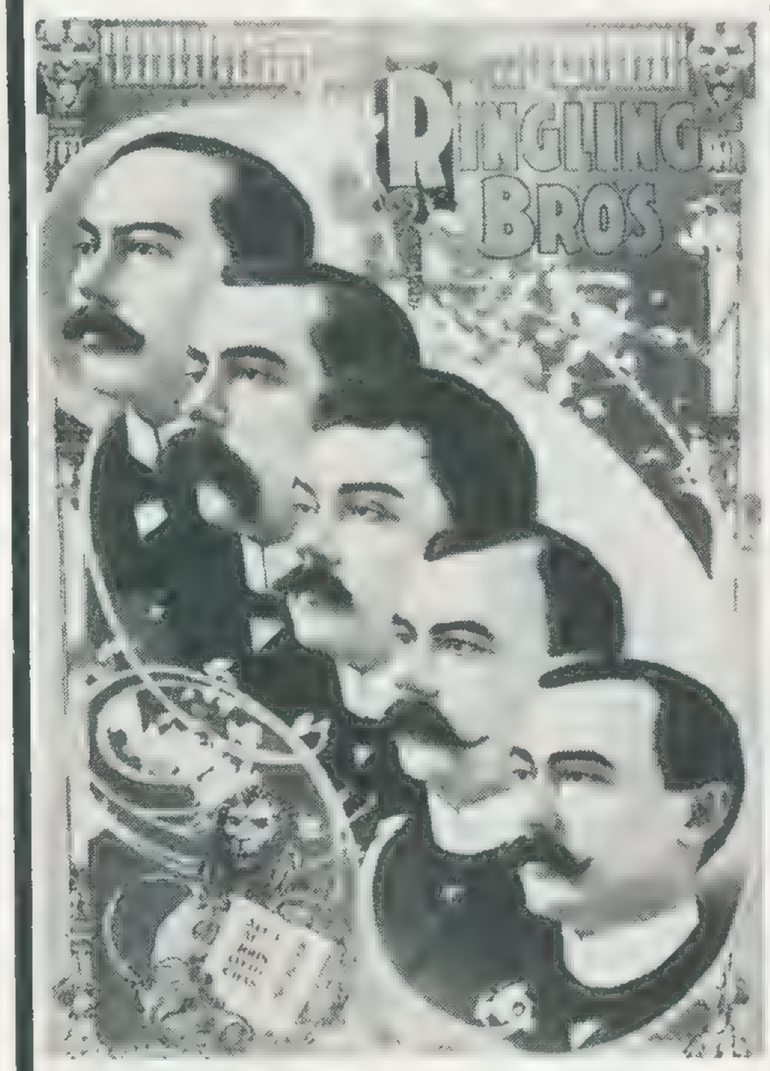
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# Unspoiled, uncommercial, white-beached West Florida: it's alive, and it glistens

**By Despina Messinesi**

Within the jigsaw pattern of Florida, the short stretch north and south of Sarasota stands out: so unexpectedly peaceful and low-key—so unspoiled—that one feels like whispering, not shouting, about it. That's the point: Sarasota is settled, thriving, but uncommercial. It has endless miles of perfect, wide, white beaches on the Gulf of Mexico. Even its climate seems understated: slightly cooler and less humid than that of Florida's glittery east coast on the Atlantic. Sarasota's a green place, with lawns and marvelous tall trees; it glistens blue with lakes, canals, inlets, and sea. It offers tennis, golf, boating, attractive stayplaces, good food, excellent shops to poke around in, museums, university, fine music, theater—and unpolluted, fragrant air.




*The Ringling brothers in an 1897 poster, just one item in Sarasota's circus museum*

In Sarasota, I found myself whizzing over bridges and causeways linking old (and downtown) Sarasota to the keys (the Floridian name for islands) that separate Sarasota Bay and the Gulf of Mexico. "Old," in Sarasota, describes anything dating back some fifty—or even thirty—years.

It was the flamboyant circus showman John Ringling who first put Sarasota on the map, and his vitality and drive still power the community today. With his wife, Mable, Ringling first lived in Sarasota in 1911, in a modest winter villa on the Bay; then, in the mid-'twenties, he replaced his villa with an extravagant copy of the Doge's palazzo in Venice. He made Sarasota the winter headquarters of the legendary "Greatest Show on Earth," the Ringling Brothers Circus; and, though the circus now winters in Venice, Florida, further south, its nostalgic aura still lingers.

In the 'twenties, when American magnates had a heyday of touring Europe on art-treasure buying sprees, Ringling pursued two specific goals on his travels: to find new talent for his circus acts and to acquire oversized masterpieces and artifacts for an art museum that he planned to build near his house. In 1930, the John and Mable Ringling Museum of Art opened in a building styled after a fifteenth-century Italian villa. Set on sixty-eight acres of landscaped grounds, the Ringling house and museum are today two of the greatest drawing cards for travelers in the southeastern U.S.A.

On my trip to Sarasota, I lived at The Colony Beach & Tennis Resort, spread along a spectacular beach on skinny Longboat Key. The Colony's beachcomber look is deceptive. In the two- or three-story-tall weathered buildings, rooms turn out to be exceptionally large, comfortable suites with kitchens. All bedrooms (where mattresses are superb) have *chaises longues,* lots of closets, second washbasins in the dressing rooms. For extra, space-age safety, instead of using room keys, guests slide computerized cards—the size of charge cards—into slots to click doors open. (It made me feel like Houdini.)

At the Colony, I loved waking up to the shushing sounds of sea and to the bing-bing of tennis balls. Top teaching-pro Nick Bollettieri heads up the Colony's unusual tennis program: a two-hour daily tennis session, plus a guaranteed partner (another guest or member of the tennis staff) whenever a tennis guest wants a game on one of the Colony's twenty-one courts (four are night-lit).

At breakfast, which I took each day in the dining room facing the beach, my *vis-à-vis* was a single awkward crane lording it over hundreds of sandpipers that were following the tide. In the pro shop, Jimmy Murphy, a basset hound bitch, was a permanent fixture.

Five minutes from the Colony, you can't miss the groomed green of the Longboat Key Golf and Tennis Club, which was built by Arvida, the land-developing company

*(Continued on page 84)*




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**The Decade "Total System."**

How were we able to keep the taste in a low 'tar' when so many others have failed? Mainly by developing our unique "Total System" in which every part of a Decade cigarette is arranged in perfect balance with each other. The tobacco, the filter, and even the paper. Only by concentrating on these parts were we able to perfect the whole.

**The Tobacco. "Flavor Packing"™ plus fifteen tobaccos boost taste.**

Take the tobacco, for example. Its taste is boosted by a very unique method called "Flavor Packing" which allows us to concentrate a special patented tobacco flavorant in each Decade cigarette.

**The Filter. Unique "Taste Channel" gives first puff impact.**

Our filtration process is also unique. Simply, we've created a "Taste Channel" within the filter to give you that first puff impact you've come to expect from only the higher 'tar' cigarettes.

**The Paper. High porosity paper controls burn rate.**

Even our high porosity paper is specifically designed to give an efficient burn rate that delivers optimum taste with a minimum of 'tar.'

**The result. A completely new kind of low 'tar' cigarette.**

So try a pack for yourself. Regular or Menthol. And you'll find out why your first pack of Decade won't be your last.




**Only 5 mg. 'tar.'**

Regular and Menthol.

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# WEST FLORIDA

*(Continued from page 82)*

made famous by Boca Raton Hotel and Club, the well-known, established resort on Florida's east coast. Now, on Longboat Key, Arvida has two new resorts in the making: Seaplace on the Gulf and Bay Isles on the Bay, where houses front on streets and back onto canals. Car at the front door, boat in the backyard is the ideal Florida formula.

Heading north on Longboat Key, to see a Swiss flag fluttering in the Florida breeze above the low, white Far Horizons resort is certainly unexpected. Swiss-owned and run by a dynamic hôtelier, the resort is so immaculate, serene, and cozy that it almost smells of Switzerland. Far Horizons has just been completely revamped: new rugs, flowered wallpaper and bureau-drawer linings, white wicker, and streamlined kitchenettes. Rooms and suites are housed in a series of small white villas spread around a garden, shaded with palms and



*At Innisbrook: golfer's paradise—three pedigreed courses on rolling terrain; bicycling, bass fishing, tennis*

casuarinas, that faces the Gulf's spectacular white beach. Far Horizons is known around the countryside for its excellent cuisine but not yet (but soon will be) for its top-notch antique shop. At Far Horizons, the staff is constantly in training to please its many American and European guests.

Some ten minutes further north from Far Horizons, an insignificant white clapboard house turns out to be a gourmet French restaurant, L'Auberge du bon Vivant. There, two French couples do nearly everything: The husbands—one from Strasbourg, the other from Paris—handle the cooking and kitchen; the wives, Judy and Madeline, act as hostesses; eight young men, wearing light brown jackets and dark pants, serve in two rooms that could easily be from an inn in the French countryside. Definitely reserve ahead: (813) 383-2421. On the expensive side.

From mainland Sarasota to the keys, all roads cross at St. Armands Circle, a large shopping area, originally designed by John Ringling, with over one hundred stores plus restaurants, ice-cream parlors, pharmacy, etc. The lane dividers of the four roads leading to the Circle are landscaped with palms, hibiscus, jacaranda and are studded with romantic statues from the Ringling collection.

Among the shops there, the shiny brass "J B" on a brick wall is the insignia for the John Baldwin stores. There are eight John

## Car at the front door, boat at the back: that's the Florida formula

Baldwin shops in Florida; one opened in Clearwater just three months ago. The St. Armands Circle store is laid out like a series of boutiques, each one with its own specialty: furs, shoes, sports things, dresses, coats, cosmetics. Built three years ago, the men's shop sits by itself behind a glass door with its own large "J B."

Westmoreland's, a women's specialty store, carries a beautifully edited collection of clothes by American and European designers. It's a delight to try on clothes in Westmoreland's dressing rooms, which are furnished like French- or Chinese-style salons.

Jacobson's Yankee Traveler is like two stores in one: a women's shop plus a large home-furnishings area with antique and modern furniture, sofas, silverware (including vermeil), and Haviland china.

At Lilly Pulitzer's shop, hung with women's, children's, and men's clothes as bright as colored seed catalogues, the fun is hunting out the Lilly name trademark hidden in each of the many print patterns.

In Florida, I had heard that many of the circus greats—such as the world-famous clown Emmett Kelly and Karl Wallenda, master of the trapeze—lived in Sarasota. On St. Armands Circle at the Columbia Spanish Restaurant (an offshoot of the famous eatery in Tampa's Ybor City), I found my own circus veterans: Rudy, a red-faced, hefty waiter with a big grin, and Maria, a small, elderly woman, the speedy sandwich-maker during lunch-hour rush.

Café L'Europe—also on St. Armands Circle and the best restaurant in Sarasota—would get top-billing in any big city for its food, service, and ambience. For starters, it has Marcel, a smooth, French maitre d' transplanted from New York's Club El Morocco: He handles, like a breeze, guests and staff in the brick-walled dining rooms. I loved the enormous fresh-flower arrangements there, the hanging greenery, and the mellow lights that still permitted me to see that my grilled calf's liver was "rose," as I had ordered it. The dining check was about one-third less than you'd expect. Open for lunch and dinner; no lunch on Sundays. Reserve ahead: (813) 388-4415.

On mainland Sarasota at Walt's Fish Market, Raw Oyster Bar and Restaurant (560 N. Washington Blvd.), the grilled fresh mullet had that delicious taste of the sea. Served on a platter with fresh French fries, coleslaw, round hushpuppies, and quartered lemons, it was memorable. Rea-

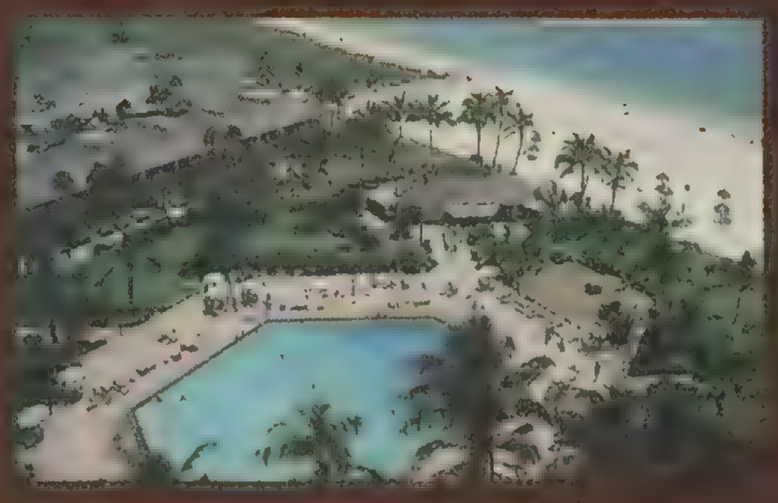
*(Continued on page 87)*

# The Elegant Escapes.

**Escape to a grand resort...** Where accommodations, cuisine, recreation and service are more than equal to any in the world. National Airlines has selected seven of these grand resorts and, while each is a world apart, all are no farther away than Florida. Easily accessible for a leisurely week or even a long weekend. Two outstanding ones are on Florida's West Coast.

**Escape to a Florida you've never seen before.**

Innisbrook, in Tarpon Springs near Tampa, is more than a resort. It's



ancient mossy pines, vivid hibiscus and azaleas, fragrant citrus groves, acres of blue lakes and a wildlife preserve complete with black swans and brilliant peacocks.

In this natural paradise, you can enjoy 63 holes of golf. Have your tennis game analyzed by modern electronic equipment. Swim in one of five pools (and at nearby Gulf beaches). Sail or fish in a different lake every day. For youngsters, there's a complete program supervised by



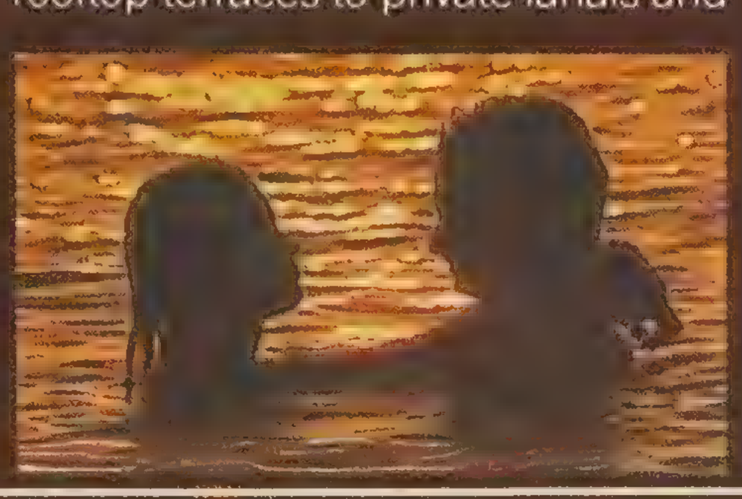
counselors. Close by are Central Florida's major attractions from Walt Disney World to Busch Gardens.

Indoors, Innisbrook is as elegant as outdoors. All suites are deluxe and have private balconies in lodges nestled near the golf courses. Three clubhouses feature outstanding restaurants and lounges.

**Escape to an island in the sun.**

The Marco Beach Hotel & Villas on Marco Island off Florida's West Coast has over three miles of private white sand beach. And all water sports—sailing, deep-sea fishing, swimming, sunning. If you can tear yourself away from the beach, there are two championship golf courses plus a par three right on the Gulf of Mexico, 18 tennis courts and biking. All this plus free children's programs make Marco Beach a youngster's paradise, too.

Accommodations are spacious and vary from penthouse suites and rooftop terraces to private lanais and



villas. The nightlife matches the brilliance of the days. There are several gourmet restaurants to choose from, along with a beachfront bistro, lounges and bars.



**Escape to the East Coast.**

After you've explored the West Coast, there are four grand resorts on Florida's East Coast. One of the great golf meccas is the Doral Country Club in Miami. In Palm Beach, there's the palace by the sea, The Breakers, on its own private oceanfront. In Boca Raton, you'll find the complete sporting resort, Boca Raton Hotel & Club. In Ponte Vedra Beach, the Ponte Vedra Club continues to maintain the traditions of the private club life. The seventh resort, one of the most distinctive anywhere, is The Cloister on Sea Island, Georgia. It's a 12,000-acre romantic sanctuary with every civilized amenity.



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# WEST FLORIDA

*(Continued from page 84)*

sonable, too; but, in winter, you must be prepared to queue up to get it.

For a tourist, the sensible place to stay in Sarasota is the new Hyatt House, with its easy access both to resort pleasures and to big-city culture spots. In the Hyatt House's balconied rooms, with their glorious views of the bay and keys: such nice things as bedside alarm clocks, natural soaps, and herbal shampoos. At its restaurant, Hugo's, which faces the Hyatt's new marina (with fishing boats available to guests), I had a just-right lunch, from the long, do-it-yourself salad bar, by concocting my own salad of fresh spinach, hearts of palm, watercress, tomatoes, carrots—all this plus vichssoise and wonderful black bread with butter for $3.95.

Across from the Hyatt House is the modern many-angled Selby Public Library; down the street is the Van Wezel Performing Arts Hall, irreverently called the "purple cow" by Sarasota residents because of its huge, orchid-colored shell and pansy-purple fortress walls that reflect lavender in the bay. Apart from a close look at its color drama, the Van Wezel's worth a visit for its events: The winter program (printed in purple) tells of scheduled performances of



*St. Petersburg's called the "sailing capital of the South"; its water's white with sails (Irwin yacht, above) and pelicans*

Yehudi Menuhin, Andres Segovia, Rudolf Serkin, Buffalo Philharmonic Orchestra, Vienna Chamber Orchestra, New Orleans Ragtime Orchestra, The Four Aces, Liberace, *Bubbling Brown Sugar,* plus many more celebs.

Also definitely worth a visit is The Ringling Museum Complex: it's a treat and not the least bit stodgy. Besides his sense of showmanship, John Ringling must have had an outrageous sense of humor, and I found myself smothering giggles as I walked around the Ringling villa. Imagine Ringling buying a bar in St. Louis and installing it in his Sarasota residence; having not only his long bathtub carved out of yellow Siena marble but also the toilet; hanging in the Great Hall, along with a crystal chandelier from the old Waldorf Astoria hotel, priceless Flemish tapestries to hide the hundreds of pipes of an electric organ; and having, in the Game Room, a ceiling painted with portraits of himself, his wife Mable, and his friends dressed in eighteenth-century *commedia dell'arte* harlequin costumes. Such fun.

In Ringling's small, spartan office, I was fascinated by the enormous collection of railroad passes, the backbone of his circus success: Ringling had, it seems, an uncanny memory for railroad timetables and it served his traveling tent show well.

In a series of rooms at the Museum of Art, the permanent collection of masterpieces is hung in a way that is well-paced, not crowded, and easy to enjoy. A new wing, designed especially for changing shows of contemporary art, has just been added. From January 9 to February 12, there will be an exhibition of drawings, graphics, and sculpture by Giacometti; from February 24 through mid-April, contemporary tapestries by Motherwell, Frankenthaler, Noland, Trova, Liberman, Nevelson—to list only a few of the artists—will be on display.

Last summer, in the serene Italian hill-town of Asolo, I visited the derelict Castle of Queen Catherine Cornaro. Little did I foresee then that I would find its small, ravishing eighteenth-century theater (where the great actress Eleonora Duse had performed) standing in pristine preservation and in lively activity in Sarasota. Even more startling was walking, from the Art Museum to The Asolo Theater, through an open courtyard studded with statues of dwarfs that reminded me of the weird monstrous statues of the Villa Palagonia in Sicily. Inside the theater lobby, I was stunned to learn that the paintings and rare Venetian dwarf chairs *were,* in fact, from the Villa Palagonia.

The only thing lacking in the Museum of

*(Continued on page 88)*

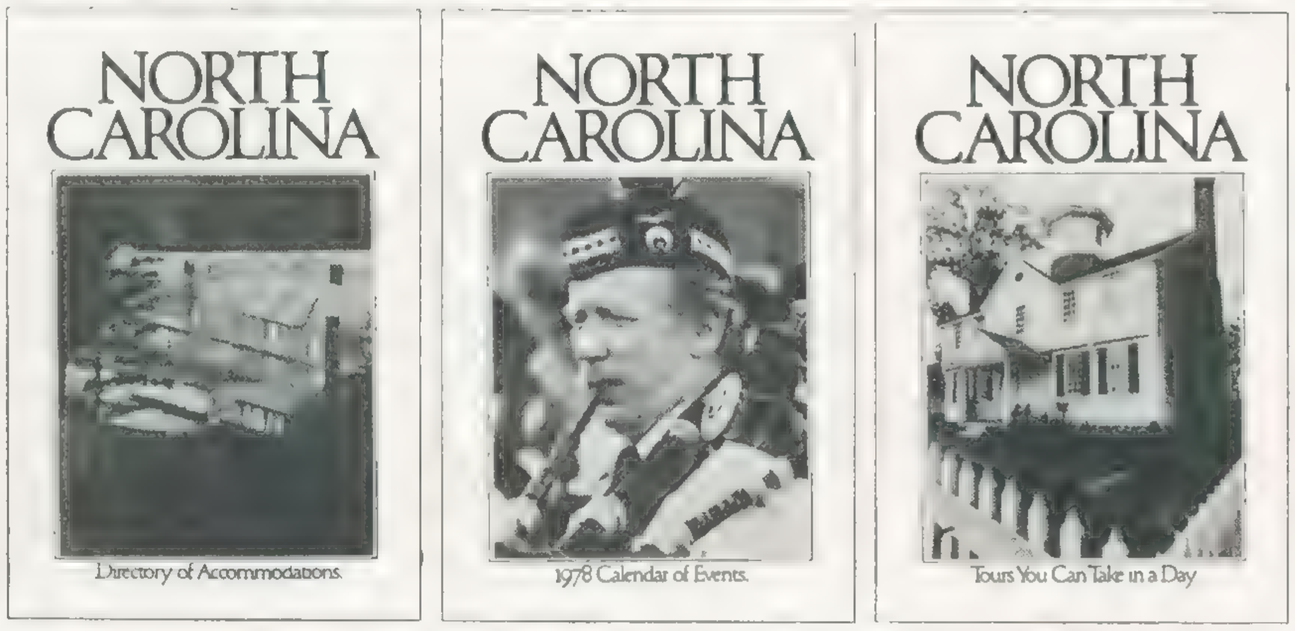
## Flying to West Florida

Airlines have seemingly conspired to make Florida's west coast totally accessible: From New York's three metropolitan airports (JFK, LaGuardia, Newark), Eastern Airlines operates seventeen daily flights to Tampa—six fly nonstop, in two-and-a-half hours. Tampa to Saratota is a smooth fifty-eight-mile drive in warm Florida air. National Airlines, taking off to the Tampa area from JFK and Newark, flies seven flights daily—three are nonstop, and three continue to Sarasota.

Tampa's International Airport is a gem. Designed for the comfort of passengers and for efficiency, the terminal has done away with the miles of rabbit-warren corridors found in most airports. Everything is color-coded; National passengers follow red signs, which begin at the road approaches, to the terminal; Eastern ones follow blue markers. (Pity only the color-blind travelers!)

At the Tampa Airport, there is practically no walking. Escalators whisked me upstairs where I found all sorts of good shops, bars, restaurants, brightly carpeted islands with comfortable chairs—not benches. To board the plane, I rode a shuttle car—like a moving bridge—from the terminal to an air-side station only a few steps from the plane's door. Hurrah for progress!—D. M


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# VOGUE to GO

*Please check the brochures you would like to receive and return this column to VOGUE, Department TPO1, Box 3374, N.Y., NY 10017, BEFORE MAY 1, 1978. Please allow 6-8 weeks for delivery.*

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## WHERE to GO

308 ☐ BERMUDA: Vacation tips

406 ☐ NORTH CAROLINA: Color brochure with travel information

415 ☐ CHARLESTON, SOUTH CAROLINA: "Festival of Houses" March 16-April 10

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## HOW to GET THERE

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## STAYPLACES

868 ☐ MOHONK MOUNTAIN HOUSE: Victorian hotel in New Paltz, New York

865 ☐ SARASOTA HYATT HOUSE HOTEL: Sunny living on Florida's West Coast

## TOURS

630 ☐ DEBRETT'S ANCESTRY TOURS: Travel your past

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## SUNSPOTS

869 ☐ MARBELLA CLUB HOTEL Marbella, Spain

867 ☐ ISLA DEL SOL St. Petersburg, Florida

866 ☐ THE COLONY BEACH & TENNIS RESORT Sarasota, Florida

817 ☐ INNISBROOK GOLF AND TENNIS RESORT Tarpon Springs, Florida

806 ☐ THE SPA AT PALM-AIRE Pompano Beach, Florida

807 ☐ LAGO MAR Ft. Lauderdale, Florida

505 ☐ KAPALUA RESORT Maui, Hawaii

808 ☐ PETIT ST. VINCENT RESORT The Grenadines, West Indies

*We're sorry, but* VOGUE to GO *cannot answer any personal questions or requests.*

# WEST FLORIDA

*(Continued from page 87)*

the Circus is that special circus smell of sawdust, animals, and popcorn: everything else is there. The minute you walk in, you hear circus marches, see sequined costumes, animal cages, primary-colored posters, rows of gaudy fire-engine-red wagons lavishly trimmed with gold-leaf scrolls. Pure nostalgia that gave me goose bumps.

In downtown Sarasota, on the short stretch of Palm Avenue, you find Garrett Galleries, a new depository for English and French antiques. Across the street, the old-world Café Prague occupies a corner of Mira-Mar, the Spanish-y hotel-size villa built by Chicago's Potter Palmer for his wife. The Field Club (open only to members and their guests) stands in some sixteen acres along Sarasota's bay; until 1957, it was a private residence of Stanley Field, a member of the Chicago Marshall Field family.

At the end of Palm Avenue, don't miss The Marie Selby Botanical Gardens. Open to the public only since 1975, the Gardens specialize in epiphytic plants (what we call "air plants"—these include orchids and ferns). In the Display Greenhouse (the others are for research), with trickling waterfalls and rocks, you see fantastic rare specimens of orchids; in fact, Selby Gardens is the national center for orchid identification and the international center for epiphytic plant research. Behind the scenes, an intense research program is staffed by scientists from all over the world; for visitors, there is an enchanting ten-acre garden along the Sarasota Bay (lighted for special occasions, at night), plus a shop for buying plants.

Following US 19 north from Sarasota toward St. Petersburg, I felt as if I were flying as I crossed over the Sunshine Skyway, the spectacular fifteen-mile-long bridge over Tampa Bay—endless as an ocean—and the Gulf of Mexico.

For lunch, I stopped at Isla Del Sol, a natural little island on the sheltered Boca Ciega Bay, that now has been turned into a full-fledged resort community with clubhouse and townhouses. Edged by a soft, white, three-mile beach and with an eighteen-hole golf course, this fresh resort seems to float on the glittery blue bay.

## Circus oompah in a museum

Spoked with dazzling sunrays, the Gulf of Mexico along St. Petersburg Beach is white with sailboats gliding along the water and pelicans dive-bombing for fish. St. Pete's is known as the "sailing capital of the South," and many challenging races originate here.

So, when I learned that the Irwin boats I had seen sailing in the Gulf were made in nearby Clearwater, I couldn't resist going to see how pleasure boats are built. It was a revelation to find, sitting on a scaffolding, half a dozen fifty-two-foot white fiber-glass hulls in various stages of completion. Just like the wooden Russian dolls that fit one into the other, so did the ready-made fittings nestle into the hulls: teak railings, whole sections of staterooms, shower stalls were dropped down gently. All this done in backyard Quonset huts!

Speeding along St. Petersburg Beach, I caught sight of the pink castled peaks of the Don CeSar, a vintage hotel now registered as a National Historic Site. In sprawling Tampa, famous for its Tampa Bay Rowdies soccer team and vital port that handles some forty million tons of shipping, I was startled to see what appeared to be an enormous mosque, with a dozen minarets, dominating the city's skyline. Copied after the Alhambra in Seville, Spain, the building is a part of the University of Tampa.

My reason for going to Tampa was the same as that of some two and one-half million other visitors: to see the Africa-like park, The Dark Continent, at Busch Gardens. I headed straight for the park's newest section, "The Congo"; and there, from a safe distance, I looked down on the big cats, Bengal tigers. Some snoozed, others walked with slow dignity on their tropical island; I saw one cooling off with a swim.

On a monorail ride over the Serengeti Plain (complete with Lake Victoria), I saw packs of giraffes, rhinoceroses, and cape buffalo roaming. I carefully avoided the thrill rides, but I did go for the free Anheuser-Busch beer brewed in the Park by the brewery company that's behind this glorious fantasy world.

Continuing my whirl along Flordia's west coast, I turned to visit the Innisbrook Golf and Tennis Resort at Tarpon Springs. Entering Innisbrook's one-thousand-acre grounds, I felt as if I were driving through rolling Connecticut country. Silence; immaculate planting; tall, thin-needled pines hung with wisps of Spanish moss; and the earthy smell of freshly watered grounds: those were my first impressions.

Innisbrook is a golfer's paradise, with its three pedigreed courses (including the famous Copperhead, which ranks among the top fifty in the U.S.A.). All of the courses are challenging, flirting with water hazards where Canadian ducks swim; squirrels and rabbits gambol across the velvet greens where edible mushrooms grow. Pines, laurels, weeping willows, magnolia trees, orange and grapefruit groves edge the hilly fairways; and golfers can stop to quench their thirst by picking fruit right off the trees.

Other healthy sports are represented at Innisbrook by offerings of tennis clinics—seventeen courts; bike trails; sailboats for skimming or for fishing for bass in the large, fifty-five-foot-deep lake. Instead of driving from lodge to clubhouses, guests can hop on and off the opensided trams that are on a perpetual merry-go-round schedule around the Innisbrook premises.

Some two hundred club members live permanently at Innisbrook, in the twenty-five shingled lodges that are centered around the three clubhouses. Balconied suites (of from one to three bedrooms) with kitchens are rented to guests, as regular hotel accommodations, when the condominiums' owners are not in residence. There's dancing, barbecues, movies, cards, shopping, hairdressers, massage—anything you could dream up to make a Florida paradise. ▽

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# Health

Women doctors' advice to women...
new ideas about thin/fat...
two medication warnings...
and a "health handbag"

**By Melva Weber**

## WISE WOMEN DOCTORS SPEAK

If you're at or approaching that certain age, consider this two-book study course: *The Lila Nachtigall Report* (G.P. Putnam's Sons) and *The Menopause Book* (Hawthorn Books); you'll gain benefits from the experience of practicing physicians skilled in treating the various problems of menopause. In the first book, Dr. Nachtigall with writer Joan Heilman offers a brisk, straightforward approach to health and medical aspects of middle life, with clear discussions on how menopause affects body functions, how to take care of yourself, to feel your best, to remain your most vivacious self. She's a special authority on estrogen-replacement therapy, tells what it can do and can't do.

*The Menopause Book,* edited by Louisa Rose, fairly crackles with sophisticated and knowledgeable discourse on women's concerns from eight women doctors: two gynecologists, one gynecologic oncologist (cancer specialist), another cancer specialist, three psychiatrists, and an internist. No holds are barred on the many aspects of living it up when you're mature; there is reassuring medical information and advice, guidance for emotional well-being, counsel on keeping one's head on straight. Also, discussions on taking younger lovers, making love to the older man, lesbianism, and giving up sex altogether; a chapter of seven interviews with women, their own vivid personal experiences; plus a helpful nationwide resource directory of medical and other services, more books to read, employment information.

## THE PILL vs. YOUR LIVER

*Government studies have found evidence that taking oral contraceptives over a long period may increase a woman's risk of a rare form of liver tumor that is not cancerous but is dangerous because it can rupture and bleed. The Armed Forces Institute of Pathology (AFIP) with the Center for Disease Control found women with hepatocellular adenoma were likely to be long-term Pill users. They concluded that, compared with women who had used the Pill for a year or less, those who were on the Pill more than eight years had five hundred times the risk of developing the liver tumor. The CDC suggests that most of the excess risk can be avoided if women avoid years-long use of the Pill and if all women use the lowest estrogen dosage that is effective for contraception.*

## NEVER TOO RICH OR TOO THIN?

**Women have long said that "you can't be too thin or too rich." Nutrition statisticians agree there's a relationship between socioeconomic status (whether you're rich, educated, and important or not) and fatness or leanness; but the puzzler, according to a University of Michigan research team, is that the results are opposite for the two sexes: rich women are thinner, rich men are fatter. The team headed by Stanley M. Garn, Ph.D., found upper-income wives 20 percent thinner, upper-income husbands 20 percent fatter than their counterparts of lower income status. And women who did not go to high school are about 33 percent fatter than those with twelve years or more of schooling. But better-educated men are somewhat fatter than those who left school at eighth grade. The worried researchers now are trying to decide which groups are "average" and "normal," what are ideal degrees of fatness, how to deal with the apparent fact that obesity may not run in families but instead runs in social classes—and in two ways at that.**

## ANTACID GULPERS, BEWARE

Most antacid preparations that contain aluminum hydroxide can be potentially dangerous because they weaken the skeleton if they're taken over an extended period, even in small doses. A renowned metabolism investigator, Herta Spencer, M.D., of the Veterans Administration Hospital in Hines, Illinois, found even small dosages of aluminum-containing antacids deplete the body's phosphorus supply when dietary phosphorus becomes bound by the aluminum and cannot be absorbed in the intestine. The antacids also cause losses of fluoride, a trace element important to bone structure and to prevention of tooth decay. Without phosphorus, calcium is drawn out of the bones and excreted in urine.

Symptoms of calcium depletion may be weakness, pain, loss of appetite. Serious consequences are osteoporosis and osteomalacia, which mean damaged, wasted, easily broken bones. Now, further research is needed to find whether phosphorus supplementation might offset these losses, making the aluminum-containing antacids safer to use.

## YOUR OWN "BLACK BAG"

Not many doctors make house calls today; that's why Keith Sehnert, M.D., visiting professor of medicine, Georgetown University in Washington, DC, who has long been an advocate of educating us all to make informed medical and health decisions for ourselves, has created a physician's kit for home use. In the bag: professional blood-pressure equipment; a stethoscope for listening to heart and lungs; an otoscope for looking into ears and nose; a high-intensity light for examining throats, ears, and eyes; a clinical thermometer; and a tongue depressor. There's also Dr. Sehnert's *Family Medical Handbook,* and a self-instruction program. The bag, about $80. More about it from Marshall Electronics Inc., 7440 North Long Avenue, Skokie, Illinois 60076.

## IRON AS AN ENERGY-UPPER

***Who needs iron? Everything alive, said William H. Crosby, M.D., in "The New England Journal of Medicine"—but not too much iron and not too little.***

***Not enough dietary iron, besides lowering hemoglobin (the blood substance that transports oxygen to the tissues), can make one sluggish and depressed; yet some people are anemic but have no warning symptoms at all. Most often iron-deficient are young children, fast-growing adolescents, pregnant women.***

***Unless you are suffering from an iron-storage disease (and these are rare, usually afflict men), you really can't eat too many iron-bearing foods. Plentiful and available iron is found in lean meat; the iron in eggs, beans, green vegetables becomes more absorbable when these foods are eaten along with meats. Recent research in Ceylon showed that women field workers with iron scores between 11 and 11.9 grams—a common range for the mildly iron-deficient American woman—had 20 percent less work capacity than women scoring 13 and higher. "Tired blood," it seems, does mean tired body.***

# The age-old secret of younger looking skin.

Mother Nature knows. Skin needs protection. Which is why she gave you a protective coating while you were still in the womb.

That was then. You're all grown up now. But that doesn't mean your skin doesn't still need protection.

From the wind.

From the weather.

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Alpha Keri® helps to give you that kind of protection.

It works in the bath to help soften and smooth your dry skin. And Alpha Keri mixes completely with water to moisturize and protect every inch of you. So, long after you bathe, your skin still feels rich and silky.

Not slick and greasy.

Not dry and flaky.

Well, now you know. It's no big secret after all. For skin to stay younger looking it needs protection. Like doctor recommended Alpha Keri Bath Oil. The kind of protection Mother would want for your skin.

**Bathe in moisture.**
**Alpha Keri Bath Oil.**

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# New Benson & Hedges 100's Lights

Only 11 mg tar

11 mg "tar", 0.8 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

## Who could make light of themselves better?

Paris:
ready-to-wear
quick-shots...

• Slits endlessly surprised you: pants side-slit from waist to hipbone at Rykiel... Chloé's skirts with hidden slits that don't show till you move... button-seamed dresses at Ungaro and Chloé to "slit" open wherever you want!

• On everyone's "want" list: Castelbajac's knockout smock/robe/caftan in pale blush terry.

• Terrific maillots at Issey Miyake--asymmetrically laced down bare backs, bright, bright, and leggy. Hold out for one!

• The everything pants: YSL's skinny-leg poplins (page 106)--cut too long, so you just roll them as high as you want.

• Here and there, a little flirting with knee lengths--charming at Ungaro, racy at Givenchy, promising an inching up???

• Leggy rolled shorts walked in all over town in suède, in prize-fighter satins, but best in thin, clean cotton.

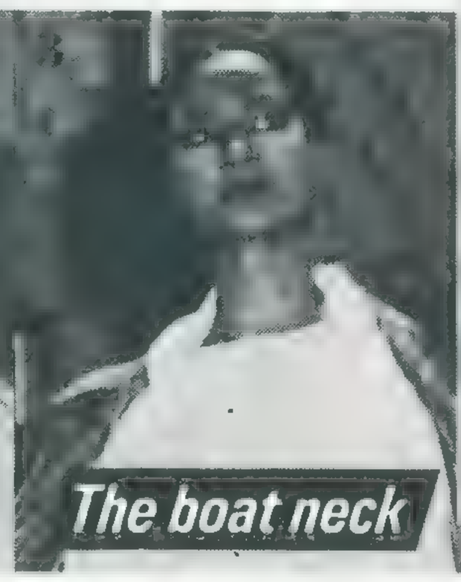
• Most irresistible runway effect: Chloé's beautiful scarves floated over umbrellas.... Meanwhile, back on the wintry streets, all the nifty Paris girls are buying either very short boots (to wear with skirts and leggings) or very high boots (to wear with pants). All the knee-length boots stay in the shops!

# VOGUE'S eye view










## NEWS: NECKLINE SPARENESS

To look for: bareness — spareness — in the most basic necklines. Suddenly, nothing looks more attractive than a long curve of throat, an expanse of bare skin instead of a coiled muffler — night or day! It could be soft, sensuous fabric sliding to reveal the collarbone (**1,** Calvin Klein)...or it could be a touch of sheer, embroidered lace inset on a T-shirt (**2,** Chloé).... **Re: blazer-dressing** — it takes restraint to keep a neckline uncluttered under a jacket, but this kind of spareness turned out to be the standout in the collections. Whether it was a simple boat neck under a jacket (as at Chloé, **3**), or the bare-throated look of tube tops under blazers at night (at Giorgio Armani, **5**) — the effect was fresh, clean, sensational! . . . Another way to have neckline softness without clutter: the new gathering. It has to do with the thinness you get from tiny threads drawn through light fabrics (**4,** Geoffrey Beene).




A word about dress-bareness: the new wrap dresses have the pared-down, plunging necklines to keep an eye on. Narrow, close-to-the-body, in soft, slide-y fabrics — these new "bathrobe" dresses were killers! Best two: Calvin Klein (6), Julio (7).

# Why the rich look different from you and me.



You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

Because she, like many other women, had the good fortune to first discover Orlane on her trips to France.

Needless to say, it was almost no time at all before Orlane became an indispensable part of her beauty regime.

For Orlane created an exceptional skin care system. One which is celebrated the world over. Yet, suitable for all types of skin.

And today, it is an advantage shared by all women dedicated to flawless skin.

**Crème B21:** Crème extraordinaire, B21 is used only two weeks every two months. Its exclusive formulation penetrates the outer layers of the skin to help give a younger, more radiant look, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates.

**Super Hydratante B21:** An extraordinary night moisturizing cream that aids your skin in retaining vital moisture it might normally lose.

Specially formulated, Super Hydratante works to balance the moisture level of your skin and to impart a radiant glow to your complexion.

**B21 Crème Fluide for Body & Buste:** A specially designed beauty treatment for those areas where muscle tissue tends to sag first. Applied on the breast, upper arm, inside thighs, and stomach, it is formulated to beautify your skin while smoothing away dryness.

**B21 Makeup:** A silken-textured foundation that covers to a long-lasting, flawless finish. Created with special properties, it works as a beautiful extension of the entire B21 skin care collection. To protect as well as pamper you, this luxurious makeup boasts a solar filter that helps shield skin from the aging effects of ultraviolet rays.

**B21 Emulsion and Lotion Colloidale B21** are two special supplements also available in this skin care system.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.




ORLANE
*Paris*

An advantage shared by the world's most beautiful women.

Orlane, 680 Fifth Avenue, New York, N.Y. 10019. Paris.

# The Look of the Year

Vogue's Point of View January 1978

No question, a change has happened and, if we had to put all our words into one basket, we'd say *line*. There is a cleaner, narrower, leggier-than-in-years line that walked out all over the world, New York to Paris to Milan and back again (which tells you how much ground—and how many clothes—we've covered since December). Not that there weren't other looks around; but, whenever this dash swung by, it rang through like a clarion....Here, how to know it when you see it....

**Start where the designers start:** with fabrics. There's a new crisp-falling line to even the thinnest fabrics...and, somehow, even the thinnest fabrics have gotten thinner!...**Think clean.** Clean colorings. Clean prints. Clean effects—an unruffly ruffle, a "hem" that's nothing but a finely stitched edging, white everywhere, making everything look fresh-washed....

Quick shopping test: roll up sleeves, roll up pants legs. Anything that goes into stiff, sharp folds is a wrong number.

**There's never been such a season for pants!** It was the length that really moved; and it went all over the leg, from ankle-pants to high-rolled little shorts. ...Narrow—and we don't mean an inch narrower than last year; we mean narrow-as-your-leg narrow. **Skirts look like...skirts,** not like something that came in off the beach. Any fullness goes to the front; the only other line you should see is the line of your hips (anything more and you've put on 5 pounds!).

**Line doesn't stop at the neck.** There's a new smoothness, a polish—a line—to hair that's as welcome as a crocus in January (no more looking as if you've been caught in a wind tunnel). Make-up is more finished—fewer smudges, more clean soft lines. (This is where a lip brush, and a few minutes of practice, are going to come in handy....)

## Walking away, the body is seen outlined...waists, hips, the stride of a leg. Posture counts!

**The top of the year** is a soft jacket that has the thinness of a shirt and the slide of a silk scarf and a way of going over everything that makes versatility an old-hat word. Crispest fabric you'd ever see it in/want it in: flyweight poplin—and as soon as it gets anywhere near poplin, it's bloused, and it holds at the hip of skinny-leg pants...'78 dash!

**Expect to see more...**real belts, wide enough to really hold the waist (for belt also read: wide smocked waistbands, clean wrappings of cord, macramé bands). **Expect to see less...**filling in of necklines. What's simplest, sparest, barest is also often what's prettiest. Try paring down. Try perfume instead....

As you go through this issue, you may get the feeling that everyone looks taller, racier. We'll tell you a secret: when you jump into clothes with the line we've been talking about all over this page, that look—that lift—happens naturally. And *feeling* two inches taller is some way to start off any year!

the
LOOK of the
YEAR

ne

# w yorkI
# NEW YORK

And Paris/NY, Milan/NY. Because in fashion what's good gets around faster than the Concorde. Ahead: 24 pages of the best clothes in the world—symbols for the way things are going to look from now on. (Tipoff: Narrow!) Starting—in America, *left*—with this year's hottest ticket: the soft jacket

GEOFFREY BEENE

*It's everything—thinness, cleanness, soft jacket, day/night dressing, '78 style*





Albert Watson

All fashion details, stores, see next to last pages

new york
**NEW YORK**

# always the good, new day

CALVIN KLEIN

*His thin dresses were key... his wrap dress, perfection. (The belt!)*

*Superb color, texture, narrowness – American style at its most sophisticated!*

Albert Watson

**All fashion details, stores, see next to last pages**



new york
**NEW YORK**

# sportswear refined

CALVIN KLEIN

*He cuts the narrowest line (less was never more luxurious!)*

BILL BLASS

*...the soft, thin layers that spelled out his entire look for day*



Albert Watson

**All fashion detail stores, see next to last page**

JOHN ANTHONY

*As gentle, as light as a jacket—a suit—could get: top-form Anthony*

*The sheerness—the soft color—goes all the way... Estée Lauder's Mulled Claret Lipshine, Spiced Chocolate cheeks, everywhere glow*

Albert Watson

jackets: soft, soft

new york
NEW YORK

GEOFFREY
BEENE

*...and you never thought a jacket could steal a whole show!*

All fashion details, stores, see next to last pages



# the options!

OSCAR DE LA RENTA

*He gives big-time black lace new ease—without killing the flirt*



Albert Watson

## JOHN ANTHONY

*His thinnest take on the narrow-leg pyjama . . . his thinnest take on everything!*

## JULIO

*The look is pieces . . . the texture is pattern . . . the weight is nothing*

**All fashion details, stores, see next to last pages**

# paris

the LOOK of the YEAR

# NEW

'78 word: crisp.
Meaning
unconstructed,
but with
a new snap
to the line.
Clean prints.
Sharp black/white
colorings.
Surprise textures,
fabrics.
Even softest
gauze doesn't
droop—it flirts!

**The body is back**
Waists exist. Hips exist.
There's a legginess
that hasn't been seen
in years (ankles
suddenly
*very* sexy)

SAINT LAURENT
RIVE GAUCHE

*In black/white cotton, the sharpest line —*
*the leggiest pants! —in Paris. It set the pace*

Albert Watson

## There's a new dash

The dash went right through—and had a lot to do with pants. *Narrow,* just above the ankle, they gave length and line and real style....More pants than skirts, but when a skirt walked in—! Always slit, in leggy new ways....The all-over treasure: jacket after top after jacket in tissue-thin suède...the Paris irresistible

Top Paris tops:
1) Silky, lineny sweaters. Seen—wanted!—everywhere.
2) Terrific jackets. Soft blousons or (the one-to-watch) straight and *small*




All fashion details, stores, see next to last pages

# black=marrow

## DIOR

*Chicest dress look: Bohan's waisted black gauze, macramé-belted*

## UNGARO

*Dinner — texture! — news: black suede, black print, black shantung ... ankles*

Albert Watson

paris
NEW YORK

CHLOÉ

*Nobody does lace better (or narrower!) than Lagerfeld*

*The smallest, sexiest jacket in Paris: Lagerfeld's skimp of black knit over a maillot*

**All fashion details, stores, see next to last pages**

## SAINT LAURENT RIVE GAUCHE

*Everyone had sharp black/white prints, slit skirts. But this flirt...only YSL!*

## GIVENCHY

*Symbol of the new softness here: his hip-tasseled, tiny-print pyjama charm*

**All fashion details, stores, see next to last pages**

Albert Watson

paris

NEW YORK

VALENTINO

*Right through: precise, irresistible prints, wide waists, wonderful pyjamas*

paris milano

CHLOÉ

*Rust/saffron version of the best skirt in Paris. To own!*

paris
NEW YORK

# SAINT LAURENT
# RIVE GAUCHE

*Clean at its most casual. White*
*"clamdiggers," sharp shirt, real*

# COURRÈGES

*Symbol of the sweaters*
*of Paris... over*
*long shirts to maillots!*

# sportswear

## SAINT LAURENT RIVE GAUCHE

*Sportive dazzle! All-white textured poplin – soft, narrow, leggy*

## UNGARO

*Everyone had — everyone fell for — thin, thin, suède jackets. But his – !*

All fashion details, stores, see next to last pages

paris

NEW YORK

## KENZO

*The show-stopper white Nehrus — sharpness, cleanliness, line*

## CHLOÉ

*Lagerfeld hit: his [illegible] waisted "duster" [illegible]dresses. The star: white sharkskin*

# the white line

## CHLOÉ

*Look twice: this chopped jacket/chopped pants said News to us*

## CHANEL

*Crisp white take on the collar-band jacket that was all over Paris*

**All fashion details, stores, see next to last pages**





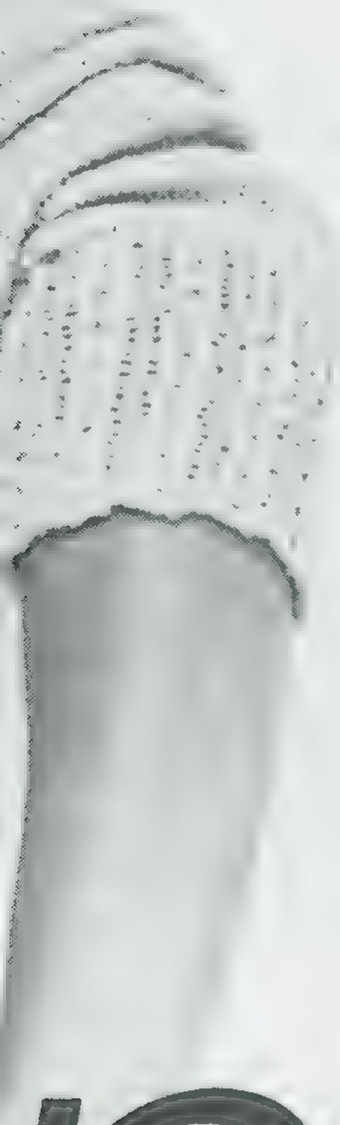

Albert Watson

# the LOOK of the YEAR

'78 word: clean—as in uncluttered, pared-down. What you don't see: covering up, over-accessorizing. The point is weightless (sensational!) fabrics, narrow line, un-bulky softness. And it's a killer!

## Focus on...the body

*Straplessness*—pareos, sarongs, strapless tops. *Slits*—dresses and skirts (sneakiest: sexy-short P.M./beach skirts). *Waists*—belts and double belts for definition. *Legs*—in shorts (all lengths), in soft, narrowing pants....Best look of legs—bare!—in bare pretty sandals...



## The standout—the soft jacket

Jackets—unlined, unconstructed, unending. Every fabric: satin to linen to terry to...! Every way: jackets belted over jackets, over shirts, skirts, shorts, maillots. Always, push-up sleeves...terrific!



KRIZIA

*Soft-jacket irresistible: white-scalloped khaki linen. More white: strapless top, narrow pants—more dash!*

# milan NEW YORK

All fashion details, stores, see next to last pages

milan
NEW YORK

soft unconstructed!



ANDRÉ
LAUG

*New pared-down softness: gauzy tunic over white—cleansing touch everywhere*

Albert Watson

**BASILE**

*Talk about soft! Push-up-sleeve jacket, bare pareo-dress (talk about body!)*

**ARMANI**

*The Milan sensation — the soft jacket. It goes... dresses to maillots!*

All fashion details, stores, see next to last pages

milan

NEW YORK

COMPLICE

*White satin wrap-tunic, skinny-legged pants: Versace's take on the body-pyjama!*

CAUMONT

*The rave! —the softest jacket— his crêpe de Chine man's blazer over white linen*

All fashion details, stores, see next to last pages

Albert Wa



clean...
uncluttered
Italian

# Special report: Italian fabrics '78

It happened in every show in every city—New York, Paris, Milan. . . . A jacket would come out, a dress, a blouse . . . and you couldn't take your eyes off the fabric—the coloring, the thinness, the texture . . . ! It stopped the show. Then there were the surprises: a soft suit in a super-light, crinkled fabric that turned out to be wool . . . a charming herringbone-patterned jacket that turned out to be linen. The news—the delights—kept coming.

What's good is good everywhere—as you've seen on these 26 pages. What's very good—and the common denominator of a lot of the best looks here—Italian fabric. The reason is simple: the whole world shops Italy for fabrics.

The biggest '78 fabric news—texture. Interesting, appealing-to-the-eye-and-hand textures. Texture that gives modern fabric its character. The newest in Italy—everywhere!—fluid, open-weave marquisettes in silk and cotton . . . nubby-textured bourette de soie and cotton bourette . . . thinnest cotton damasks and silk damask . . . mousseline . . . a whole new world of linen and linen blends: handkerchief and shirting linens, linen knits, linen tweeds and herringbones. . . . All the crinkled fabrics: crinkled silk georgette, crinkled wool, thin as gauze, tissue-weight crinkled voiles . . . satin and charmeuse. . . . And still the most luxurious crêpe de Chines in unexpected prints and patterns (always the most sophisticated prints in Italy!).

What's true of all the Italian fabrics: quality. When you find it (designers do at the Ideacomo Group which represents many of the Italian fabric houses and makes all the news available)—it's worth the investment. The fabrics—the clothes—are not inexpensive. And it shows. The kind of dressing that's news now: clean, pared-down, soft-but-narrow demands the best, the thinnest fabrics. But we can only describe them so far. The test is in the trying . . . until you've slipped on a charmeuse blouse, pulled a linen jacket over it, and pushed up the sleeves . . . until you've wrapped on one of the new crêpe de Chine prints, you won't know what we mean. And you won't know the full impact—the pleasure—of fashion today.

MURIEL GRATEAU

*Clean, charming! — The little black vest — the hot-weather "jacket" — pulling in, holding in, white*

people are talking about **people**



ISABELLE HUPPERT




**Isabelle Huppert,** solidly freckled, Lolita-faced French actress who just popped a hit across the tough defenses of U.S. audiences in quiet, heart-crusher film *The Lace-maker*. At twenty-two, Isabelle's a pro: twenty-two movies, Paris theater, TV. Right now, she's reveling in the upswing in France (as in the U.S.) of solid, star-maker roles for women. Next for this serious-minded actress—who claims "something irrational happens when you make a movie"—a film involving the three highly rational Brontë sisters, costarring Isabelle Adjani, Marie-France Pisier; and, a Claude Chabrol movie, *Violette Nozières*. In this really-happened tale, Huppert's an adolescent who neatly slips poison into her mom and dad, goes on to become a *cause célèbre* and call-bound mystic. "In the past," says Isabelle, "this kind of part would always be played by a man. Why not a woman?" . . . **Liv Ullmann** is the startle-plenty in director-writer Ingmar Bergman's *The Serpent's Egg*—his fortieth film, her eighth with him. In this fear-fraught, time-bomb movie, set in Berlin, 1923—the Nazis are coming! No, they are here!—Liv first-time sings, dances, cuddly-romps. "These scenes," she says, "are my most favorite on camera." . . . **John Travolta** leap-frogs from high-school superstud (TV's *Welcome Back, Kotter*) to disco-taire hero Tony Manero in just-out film *Saturday Night Fever*. Now, twenty-three-year-old Travolta's a movieman-idol for the 'seventies. He's blue-collar sexy, makes dumbness charming with a gentle subtext of self-mockery, combines that James Dean punk petulance with the inarticulateness-as-a-sign-of-sensibility of the young Marlon Brando. As welcome as springtime, Travolta's next: *Grease*, the movietime version of the long-run Broadway musical that star treks us back to 1959. In onstage *Grease*, Travolta was a small-part singer-dancer. In *Grease* onscreen, Travolta's the song-and-dance hero, Danny Zuko, high school Big Man On Campus. And indeed he is—with the whole world his campus, what with a three-picture deal that could "make me a millionaire in a couple of years."

**Photographic credits for these six pages on page 186.**

CHARLAYNE HUNTER-GAULT

JENNIFER BARTLETT

ELLIS RABB A




# people are talking about people

**Charlayne Hunter-Gault,** just signed on last month as the new anchorperson and alternating correspondent for PBS's news-probing program *The MacNeil / Lehrer Report,* makes the jump from print journalist to talking head with her commitment to coverage of minority and urban issues intact. "I'll follow up on things that have always interested me as a woman and a Black," says the pioneering and straightforward Ms. Hunter-Gault. "I came back to television because of the substantive approach of this particular show." . . . Artist and poet **Jennifer Bartlett** makes art for the mobile culture. With tremendous wit and energy, she transforms the familiar motif of a child's drawing of a house, breaks it up, paints it, cool-hued, on 12 x 12-inch steel plates —easy to be stacked and carted. . . . **Susan Newman** (the oldest of Paul Newman's five daughters) is a five-foot-nine, frank-talking actress with a healthy slice of ham, just come from Bob Altman's newest surprise-package, *A Wedding* ("I saw only one page of dialogue—and I worked for eight weeks!"). Susan wants: to make "heavy, thinking films"; Susan's landed: her first star part—as a Beatles freak!—in comedy flick *I Want To Hold Your Hand.* . . . This was the season when longtime actor-director **Ellis Rabb** became a star-star, and newcomer **Peter Evans** was first-time starred—both in David Mamet's tour de force *A Life in the Theatre.* What's this two-character, star-maker play sweetly about? Actors—one slipping downhill, the other on the soar. And Rabb, Evans lay it on us gorgeously. . . . **Steve Martin,** standup sanity-barrier breaker of the laid-back 'seventies . . . a comedian whose humor doesn't have a message, isn't racial, political, timely, hostile, or slapstick. Martin's act is a comedic explosion that has the feel of a wild, giddy, anything-can-happen party. Detonating the explosion: a mild-mannered, thirty-two-year-old WASP from Southern California who lives a solar-heated life in Aspen, Colorado, where he collects/deals in nineteenth-century Americana.

GRACE JONES

RICHARD LEAKEY

STEVE RUBELL

CHRIS REEVE

P.D. JAMES




# people are talking about people

**Grace Jones,** Jamaica-born, U.S.-raised, Paris-groomed bombshell now unleashing her "I Need A Man" star quality with one-night disco extravaganzas that have 'sixties rock-concert power. Coos La Jones: "Disco is the greatest music to perform to . . . the audience is *sooo* ready for it!" . . . Square-jawed, very American charmer **Christopher Reeve,** twenty-five, has, in a single bound, leapt from soaps (*Love of Life*), to *Superman* stardom in this summer's $25 million-plus flick, to a contract for a possible half-dozen *Superman* sequels. Will it lead him to super sex-symbol? Says Chris: "I just want to let it make me happy." . . . **Steve Rubell,** co-owner/creator of multimillion-$ Manhattan disco, Studio 54, where toff-ey East Side Manhattan comes-together with the New gay Wave. The classic tycoon, Rubell sleeps four hours a night, has three phones by his bed, owns six restaurants. The 'seventies twist? Rubell's no-ulcers-please enjoyment of his success NOW. . . . **P.D. James,** a cozy Queen Mum-faced Britisher, writes the most lethal, erudite, people-complex novels of murder and detection since Michael Innes first began and Dorothy Sayers left us. In *Death of an Expert Witness,* James's seventh, she does in one expert with a mallet. "That is hardest," she serenely smiles, "finding the way to do the murder." . . . **Richard Leakey,** Kenya's low-key anthropologist whose perspective-shaking fossil finds in East Africa are reshaping mankind's self-view. Leakey's discovered our prehistoric ancestors were peaceful food gatherers—*not* fierce hunters genetically programmed for killing. Leakey's theory: we learned war. His challenge: can we unlearn . . . in time? . . . **Alberta Hunter,** a small, quiet-centered woman, is singing the world's most authentic blues. At eighty-two, Alberta sashayed out of a twenty-year retirement right into "she's even better" glory. . . . When female impressionist **Craig Russell** acts outrageous in *Outrageous* or packs a NYC theater with his Judy or Mae, his look is astute or askew, his message always scarifyingly true. Russell's world? Artifice. "It's the Raquel Welch school of how to look natural."

**"Sexually wise, spiritually immature" children—in real life, and portrayed on the screen: is this really what we adults want?**

# baby the sexy turn-on

Maureen Lambray

## By Molly Haskell

Gasps could be heard, back in 1973, when a nine-year-old Tatum O'Neal chain-smoked her way through her first film, *Paper Moon.*

That was five disillusioning years ago. In the intervening half decade, Jodie Foster instructed Alfred Lutter, III, in the fine art of larceny in *Alice Doesn't Live Here Anymore,* and he reciprocated by adding a few obscenities to her vocabulary. Linda Blair sent a priest to meet his Maker when the Devil got into her in *The Exorcist.* The child in *The Omen* dispatched his sweet mother through a hospital window and survived unpunished.

Jodie Foster graduated from theft to prostitution in *Taxi Driver,* Carrie Fisher conveyed a sexual awareness beyond her years in *Shampoo,* and *Bugsy Malone* offered pre-pubescent doxies in adult drag for America's rampant nymphetmania. Tatum O'Neal was merely tomboy tough in *The Bad News Bears,* but off-screen she was reported to be sashaying around Beverly Hills in low-slung satins on the arm of—who else?—her doting dad. And now we have Brooke Shields prominently featured as a pre-teen whore in Louis Malle's *Pretty Baby.*

The Europeans, always one step ahead and sideways in the area of carnal knowledge, have recently offered us simulated portrayals of: the sodomizing of young boys and girls (Pasolini's *Salò*), the sexual abuse and murder of a child (Bertolucci's *1900*), and sexual congress, in *Padre Padrone,* between teenage shepherds and their sheep.

And this is strictly art-house fare. There are also porn films using youngsters known to most of us only by reputation.

With this frightening surge of teenage evil and sexuality, the Tatum O'Neal truant begins to look like a relatively harmless reincarnation of that other perennial orphan, Shirley Temple. But let's not kid ourselves, we have never been entirely innocent and there were even a few kinks in little Shirley's curls. Graham Greene thought her a provocative wench and got sued by 20th Century Fox for saying so.

But, if there was a hint of the *Lolita* complex in Shirley's appeal to sugary daddy figures (see their glee as she bounces from one to the other in "The Good Ship Lollipop" number), it was safely concealed, a subconscious pull. Now the attraction is out in the open, and it is enough to make us question a whole set of liberal attitudes toward sexual freedom and "openness" in general.

First, a distinction has to be made between two strains, the sexually precocious child and the purely malignant one. In the latter category, the Dead End Kids and Jackie Cooper were prototypes of streetwise mini-thugs, products of poverty; while their modern counterparts are spoiled darlings of the middle class. *The Bad Seed* was unique to its time, but it self-pollinated and spread like a weed. Today's delinquents (and that would include TV brats like Mary Hartman's daughter, Heather) represent an obvious, but extreme, reaction by their creators against the goody-

*(Continued on page 176)*

*Actress/model Brooke Shields, twelve-years-old-going-on-woman, plays Violet, mini-whore, child bride, in "Pretty Baby," Louis Malle's slated-for-spring film, inspired by the E.J. Bellocq fin-de-siècle photograph of New Orleans prostitutes. Shields's role is one of the more explicit on-screen portrayals of the seductive or seduced child—a recurring theme in U.S. and European movies.*

**Molly Haskell** *is a movie critic and forthright commentator on women's issues.*

# store windows

## *They involve our dreams, embody our hidden desires*

### By Thomas B. Hess

Consider the store window as a structuralist problem. Consider its basic elements. It is a highly organized, skillfully produced tableau inserted strategically between the space of the shop and the space of the street. Behind its rear wall is the comforting interior of the store where attractive salespeople wait to flatter you, where shelves are loaded with things you want, where the temperature is comfortable, and the illumination is flattering. On the other side of the glass is the hustle of the sidewalk, the noise and glare of life on streets that always are dirty, too hot or too cold, with people who snarl and jab, and everything recalls the bleak facts of modern pedestrian anomie.

Clever shopkeepers hire talented designers to mythologize the dynamics of the structure. They plot to make the shop a Paradise, the pavement Hell, the window in between Limbo—a place for initiations, rites of passage—lotus-land, in which you can recognize your hidden desires suddenly embodied in eminently affordable, socially beneficial, psychologically reinforcing new products.

In nineteenth-century literature—in Dostoevsky, for example, and Wilde, O. Henry, Zola—the shop window is where dreams materialize, where cravings and needs become reified, often under the most sentimental pressures. Remember the poor St. Petersburg tots on freezing Christmas Eve, their red noses pressed on the glass of a toy-store window. And O. Henry's lovers who buy each other extravagant jewelry. And the delectable mountains of food that transfix Zola's workmen. These are "dreams that money can buy," to quote the title of a Surrealist film. In the capitalists' *laissez-faire* cosmology, virtue is cash, *(Continued on page 176)*



*Some provocative store windows, as viewed by Michael Emory, in his photo-commentary book, "Windows": Above, Robert Currie display for Henri Bendel, 1976, photographed by Tim Herr. Left, top, Victor Hugo design for Halston, Ltd., December 1975, photographed by Malan Studio. Center, Candy Pratts design for Bloomingdale's, February 1977, photographed by Jerry P. Melmed. Bottom, Marc G. Manigault, Jr. design for Riding High, December 1976, photographed by Michael Emory.*

**Thomas Hess** *is an internationally known art critic and art historian, with a deep interest in relating art to life.*

By Melva Weber

# five ways to a healthier 1978

## Medical breakthroughs available now to protect or to cure you

### 1. Bleed-proofer

If you need surgery or have an injury repaired in 1978, the process will be safer and faster because of a new product called Avitene. This fluffy white powdery material controls bleeding from the tiniest blood vessels (arterioles, venules, capillaries)—the ones that are too small and too numerous for the surgeon to sew. Sifted onto the bleeding tissue, Avitene works by first adhering firmly, then inducing the blood platelets to clump together and form a protective clot, which will be reinforced in time by fibrin, the blood's own clotting agent. The Avitene coating is left in place after surgery; in time, it is absorbed by the body and disappears.

Since this new bleed-stopper works even when the patient's blood has been treated with anti-clotting heparin, it is invaluable in preventing dangerous blood loss before natural clotting can begin. You will be better off in surgery because the total time will be shortened and there will be less time under anesthesia. Avitene has proved useful in virtually all blood-loss situations: stab wounds, lacerations, ruptured livers, bleeding ulcers and in all kinds of surgery.

One of Avitene's most impressive roles is as a spleen-saver. Blood-filled and delicate, the spleen is an organ that bleeds profusely from even a minor nick, as may happen during surgery on other organs. To prevent the bleeding complication in the past, surgeons almost routinely removed spleens when performing operations nearby. Leon Morgenstern, M.D., chief of surgery at Cedars-Sinai Medical Center in Los Angeles, says healthy spleens can and should be saved. In the journal *Surgery, Gynecology, and Obstetrics,* Dr. Morgenstern urged fellow surgeons to protect spleens from injury during operations and to use Avitene to staunch any cuts or tears.

### 2. Stomach saver

If you are one of America's four million ulcer sufferers, you may have a more comfortable year in 1978, may even join the ranks of former, instead of current, ulcer patients. The United States Food and Drug Administration has given the go-ahead for short-term prescription by physicians of cimetidine, a special class of antihistamine that curbs both the flow and the acidity of secretions in the stomach. Decreasing the powerful stomach acids allows rapid healing and brings relief from pain, even of bleeding ulcers.

Clinical trials in Glasgow, Scotland, demonstrated healing of duodenal ulcers in 85 percent of one group of patients with such severe ulcers they were candidates for surgery. Pain-free days and nights, actual healing of ulcerations, came with only twenty-eight days of treatment.

Charles B. Clayman, M.D., senior scientist of the department of drugs of the American Medical Association, pronounced a major new approach in treatment of peptic ulcer and related disorders. In the United States, cimetidine's trade name is Tagamet, by Smith Kline & French Laboratories. Trials continue, to assess expected benefits of cimetidine for other gastrointestinal ills, to investigate long-term uses, and to watch for possible side effects, which so far are remarkably few.

### 3. Infection foil

New hope to shield you from two severe bacterial diseases in 1978 lies in new vaccines. Pneumococcal pneumonia, the most prevalent pneumonia form, strikes half a million people each year, causes an estimated twenty-five thousand deaths. Vaccine expected to be available to doctors early this year has shown in trials that it's a life-saver for high-risk persons especially endangered by bacterial pneumonia—those with missing or defective spleens, with chronic illnesses, with sickle-cell disease, or with health compromised because of age.

Renowned immunization authority Maurice Hilleman, M.D., directed development of the vaccine at Merck, Sharp & Dohme research laboratories. Trials at University of California-affiliated hospitals, backed by the government's National Institute of Allergy and Infectious Diseases, were led by Arthur J. Ammann, M.D. The University of Pennsylvania's Robert Austrian, M.D. another major developer of the vaccine, pointed out in *The New England Journal of Medicine* that if antibiotic-resistant pneumonia strains now on the move in South Africa become threatening, the new vaccine could halt the march of an epidemic.

A second new vaccine protects against bacterial meningitis, the brain and spinal cord inflammation that strikes twenty thousand each year, killing between two and three thousand, mostly babies and children. During a recent epidemic in Finland, children as young as three months old received shots of the group A meningococcal vaccine and were completely protected from disease. The vaccine earlier proved effective for adults and older children; now licensed in the U.S. for the military, for adults during epidemics, and for travelers who may be exposed to meningitis.

### 4. Virus fighter

Ara-A (for adenine arabinoside), now licensed for use in the United States, is making medical history by triumphing over herpes simplex encephalitis, a deadly brain infection caused by the cold-sore virus. In the past, most patients died; the few survivors were left gravely nerve-damaged. Research scientists now predict at least 90 percent of herpes simplex encephalitis patients will be completely cured by this new drug.

In England, testing is in progress for an ara-A relative, ara-A-5'-P. Doctors D. H. Adams and K. R. Cameron found that this more-soluble form of the drug could be injected directly into brain tissue in test animals, putting the medicine where it's needed in encephalitis. More tests, more laboratory work, and the new ara-A derivative may go into use to save more people with virus-caused brain infection.

### 5. Cancer knockout

The one-two punch for cancers on or just under the skin, in 1978, means combining two forms of treatment. In certain cases, the double attack is proving more than twice as effective as either treatment used separately, said scientists at Duke University Comprehensive Cancer Center in Durham, North Carolina. While hyperthermia —using heat to kill cancer cells—is showing promise as a tool against deeper cancers, the Duke University group has made some cancers on or near the skin disappear entirely by first applying X-ray treatment, then following with heat from microwave beams.

Electrical engineer William T. Joines, Ph.D., worked with radiologist Raymond U (pronounced You), Ph.D., Lowell S. Miller, M.D., Kent T. Woodward, M.D., and K. Thomas Noell, M.D., in developing the treatment system. The plan of attack was first to injure the DNA, or genetic protein, in the cancer cells by X-ray; then, before the cells could repair themselves, to apply the heating effects of microwaves to kill the cancer cells.

Cancers on or just beneath the skin of six terminally ill patients were treated. Though in every case the surface tumors

*(Continued on page 184)*

# winner woman!

## DR. ROSALYN S. YALOW

Leonid Lubianitsky

***Only once before has the Nobel Prize committee honored a woman for achievement in medicine. How did this doctor/wife/mother catch her fame?***

**By Leticia Kent**

Imagine a fifty-six-year-old nuclear scientist who works seventy hours a week; who keeps a kosher kitchen; who is a happily married, rather conventional, she says, wife and mother; who won half of the 1977 Nobel Prize in Physiology or Medicine for development of radioimmunoassays of peptic hormones, the second woman ever to win in this category.

Imagine this wonder woman as a child growing up in the South Bronx in a poor but upwardly mobile immigrant family; doing piecework at home for the garment trade to pay her bills; attending public schools and Hunter College; leaving the Bronx only to obtain a doctorate in physics at the University of Illinois; marrying there; returning to work, among other places, at the Veterans Administration Hospital in the Bronx; mothering two children; building a department of nuclear medicine from nothing and with little funding; devising, with her late collaborator Dr. Solomon A. Berson, a sensitive new biological technique called the radioimmunoassay (RIA).

The last is a test that combines the use of radioactive isotopes with immunology to measure hormones, enzymes, and scores of other substances that exist in such low concentrations in the body that they can be impossible to detect by any other laboratory methods. A Nobel committee member likened the test's sensitivity—it is capable of detecting a billionth of a gram—to the ability to detect the presence of half a lump of sugar in a lake sixty-two miles wide and long and thirty feet deep.

That test revolutionized biological and medical research. Indeed, the other half of the 1977 medicine prize will be shared by two researchers who employed RIA to solve a major puzzle in endocrinology.

Imagine this self-made woman, who was herself discriminated against, siding with Allan Bakke in his fight to be admitted to medical school against "reverse discrimination" that favors the disadvantaged and opposing "reverse discrimination for women" and uttering telling homilies to reporters such as "a child must learn from the cradle that upward mobility depends on what people themselves do."

Imagine all this and you have a rough idea of what Rosalyn Sussman Yalow, the sixth woman ever to win a Nobel Prize in science, is like.

It is 7:00 A.M. on a recent Thursday morning. Rosalyn Yalow is seated in her lab, going over some papers. She has straight black hair freshly set in a pageboy, limpid brown eyes, a commanding presence. She wears a white lab coat over a green skirt and blouse and brown driving shoes. You can tell she is from New York by her speech. She smiles a lot as she talks and fingers her necklace. She is straightforward,

*(Continued on page 174)*



# FAMOUS PALM BEACH COTTAGE

## Mary Lee and Douglas Fairbanks, Jr., take the Palm Beach sun at their Victorian vicar's cottage



### By Douglas Fairbanks, Jr.

The house you see on these pages, where I now live, was one of the first houses on the Florida island of Palm Beach, built in the 1890's as a residence for the Episcopal Church's priest and still, to this day, named, not too surprisingly, The Vicarage. The house itself is, in several other ways, a unique one in Palm Beach. For example, it is neither a marble, nor a stucco, nor a stone palace of any kind; and its dimensions are relatively modest. It is a wooden, far-from-fireproof house, with soft brown Florida cypress, now practically unobtainable, as paneling throughout much of the interior. It is not an architectural gem by any means but does have *character*—which can mean almost anything but in this case means that the house is thoroughly inconsistent in design and affords one a different impression of its personality from every angle.

Among the more intriguing peculiarities of The Vicarage is that one can never be quite certain which is the front—whether the front is where a car may drive up the small crooked driveway into what passes for a courtyard, there discharge its passengers at a gabled entrance to which the house shows its L-shape and is painted pinkish; or whether the front is on the other side, facing a wide part of a river that is more famously named Lake Worth, where the house seems more square-looking, an old Southern-type clapboard house, with a wide-window garden room (fancy name for a glass-enclosed veranda), to which access is gained by coming in through a latched gate from the bicycle and jogging path that runs along the lake bank outside the white fence that, in turn, encloses a palm-edged garden framing a sort of lagoon-type pool. This side of the house—front or back or whatever one's fancy at the time chooses to call it—is painted *not* pinkish but white, presumably either as a gesture in defiance of esthetic consistency or because the previous owner ran out of the kind of paint he wanted to use over all.

To make its orientation even more whimsically perplexing, the house glories in having two different street numbers: one on the driveway *(Continued on page 171)*

*A house so welcoming friends say they go there for a "cure": that's the cottage where Mary Lee and Douglas (near left) made the veranda (far left) instantly theirs by using "her" blue-and-white patterns. "You never know she's being a hostess," one guest said, "it's just that things work out perfectly." On the lake side (left inset), the white clapboard Vicarage looks like a little plantation house. Mary Lee designed the pool (insets, two views): "I wanted it to look more like a lagoon than a pool."*

Horst/ Alexander Liberman



"I do like a feeling of elegance around me," said Mary Lee. "I think in terms of furniture"

# FAMOUS PARSONAGE *(continued)*



2



*1. The unstudied sophistication of the house comes from constant reusing by Mary Lee and Douglas of what they love, including things from their travels. Gilded buddhas and étagère inlaid with mirror came from a trip to Thailand.*
*2. "The color in this living room," said a friend, "is what you'd get if you lighted something perfectly." A warm coral glow that makes everyone look attractive, it's also the color Mary Lee repeats in each new living room. Most of the furniture came from the Fairbanks house in London; Mary Lee designed pomegranate/acanthus leaf rug, had it made in Portugal. Portrait of Douglas, 1969, is by Jane Pettus. Whether you favor traditional or contemporary styles, you like being a guest in this house.*



3

Horst



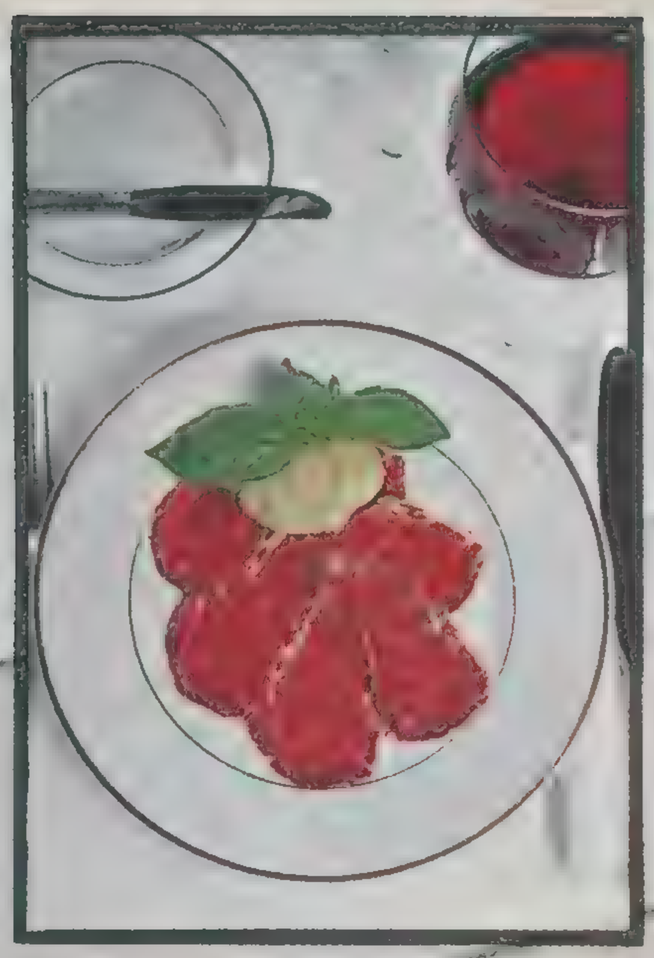
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5

*3. Mary Lee needlepointed top of eighteenth-century black lacquer game table, using her favorite tulips on border. More tulips ("I love tulips"): Chelsea porcelain. Landscape painting, by Jules Dupre.*
*4. A bed, which had belonged to her mother, Mary Lee covered with "just plain old cotton, called Kismet. It's lovely sitting in bed and watching the world go round." She had the light fixtures made in England, years ago. "I went to a fish monger and we broke about seventeen dozen scallop shells getting those."*
*5. "If it's a beautiful day without wind," Mary Lee said, "we have lunch right here."*

*6. In this house, created by a woman and a man who have charm, the compact dining room's the warm brown of tortoiseshell vinyl; a round table, covered in brown and white, is the key to dining. A distinguished Queen Anne secretary holds old books, silver.*
*7. Very personal choices give this house its comfort: you are surrounded by lovely things. Over a Sheraton tulip-wood sideboard, eighteenth-century Waterford glass sconces; the series of ceramics on the walls is by Spadini, a friend who created for Mary Lee and Douglas the continents of the world. Ornament on the sideboard top, Copa di Monte.*









# *Bravissimo Romanissimo*

**By Arthur Gold and Robert Fizdale**

## At New York's Parioli Romanissimo, the best Italian food outside of Italy

Bravo, bravissimo to Parioli Romanissimo—the greatest Italian restaurant this side of the Atlantic. Compact, well-manned, bustling with happy customers, it runs as smoothly as a Ferrari. Rubrio Rossi, a young Bolognese, is the creator of all this excellence. Having studied architecture in Rome, Signor Rossi chose to become a New York restauranteur instead. When asked the reason, he says, "It's just one of those things that happened—even today I wonder what made me do it." What a lucky moment for New York's *buongustaii* when he did.

Successful restaurants, like successful salons, have their specialties. And Parioli Romanissimo, with relaxed elegance, offers perfect Italian food with warmth and modesty . . . at coolly immodest prices . . . but it's worth every penny.

The specialties are a bounteous collection of surprising antipasti, feather-light pastas, impeccably prepared roasts—moist but firm, delicate but savory—vegetables and fruit as fresh as a summer garden. The pungently original mushrooms, stuffed, jewel-like, with jet-black olives and ruby pimentos; the rack of veal, suavest roast of all, with a subtle and very Roman whiff of rosemary; the green peas Roman-style; the sinfully delicious Devilish Potatoes; the Strawberries Chantilly—as succulent as they are large, the most beautiful-looking berries you will ever see (an evidence of Signor Rossi's fine eye when marketing)—all these combine into a perfect dinner.

The skewered shrimp with basil are a perfect example of that glorious aspect of Italian cuisine at its best—absolute simplicity. Another of our favorites—chicken breasts with mushrooms, a happy union of chicken, prosciutto, cognac, and cream—shows a different aspect of Mr. Rossi's art, one as complicated as French cuisine.

The Rossis are a food family.

Not surprisingly, Rubrio, the architect, says, "I eat with my eyes." And certainly everything served at Parioli is a visual delight. Signora Rossi, a blond Milanese, is a superb cook who claims to "eat with her nose"—just the smell of a dish will tell her if it is properly prepared. And their nine-year-old son Alexander, a child-prodigy gourmet, even more critical than his parents, has been known to drop his fork into the spaghetti at one of Bologna's most celebrated restaurants, saying, "There's a little too much onion in the meat sauce."

"And he was perfectly right," his father proudly told us.

Speaking of judgment, Signor Rossi confesses that sometimes, looking at the ninety diners who fill his restaurant every evening, he thinks, "Dio mio! Ninety food critics, judging my food. And I want to tell them," he continues, "please, please! It's just food. Not a Broadway opening! Not the Judgment Day!"

But Signor Rossi has no reason to be concerned. Obviously his fervent clientele—and their names form a list of some of the world's most distinguished diners—has judged it to be superb. They come back and back and back to Parioli Romanissimo, that glorious New York institution.

*Eating magnificently, the Italian way, calls for a visit to Manhattan's Parioli Romanissimo or following the cook-at-home recipes based on this restaurant's specialties (some pictured here), culled by Vogue's own food experts. Opposite, top: Filet Mignon Tartar; below: Tomato Layered with Crab Meat. Center: Linguine Sauced with Clams. Near left, top: Roast Veal with Green Peas Roman-style; below: Gorgonzola Swirled with Calvados. Recipes start on page 64. Extreme left: Signor Rossi, Parioli's creator, with some of his staff.*

Susan Wood

# the Sanchez impact: the start of lingerie fever

Not too long ago the most you could say about lingerie was that it worked — good-but-dull. Then Fernando Sanchez came along . . . with his lace and satin and maribou . . . with black and flashes of gorgeous, glorious color . . . one-of-a-kind prints and baby-soft handkerchief batiste. There were teddies, camisoles-and-shorts, seductive bras and bikinis. There was real-lingerie lingerie. And all the things women had been looking for—longing for!—to wear at home: wonderful robes, tunics, pyjamas were suddenly available.

What Sanchez started is still going on in a big, big way. Only now, it's everywhere...everyone's doing it...everyone else is buying it. The more you have, the more you want — and from Sanchez, you get the most! On these 4 pages, a look at the designer and his newest delights.

Fernando Sanchez, *left*, in his New York workroom. *Opposite, inset*, his one-of-a-kind bulletin board. . . . Symbols of the Sanchez impact: *Right*, his bright-flower chiffon teddy — black lace, ribbons, extra peeks of bareness. *Far right*, black-lace irresistibles: the bare *point d'esprit* bra and bikini. These 4 pages: hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. All fashion details, stores, see next to last pages.

Ishimuro

KABUKI
Beacon
JAPAN AIR LINES

## the Sanchez impact:

# feeding our fantasies

### By Jill Robinson

Fernando Sanchez stands by the window of his loft. The dark-grey light of the storm outside slants across his face. He holds a pear upside down. Of course. That is how they are made to be eaten: with the narrow part used as a handle. He does everything in a different way, and in a way that is so simple it becomes the correct way. This is true of every design Sanchez ever made, everything he wears, and every move he makes. He moves in the lean, arrested manner of a flamenco dancer—wearing easy, pleated black kid trousers and a short full jacket he has designed. He uses kid as he does silk, batiste, and cashmere; in his hands, it becomes supple and comfortable. His very style evokes continuity—no fear of the apocalypse—day evolves into night, dressing for the outside evolves into dressing for the inside, here evolves into there, and she becomes he, so we can understand each other more.

These eyes: Sanchez has the expression of searching—a wistful, almost anxious look artists often have. Beware of artists with a confident look, I think. They feel they have already thought of everything. The best artists know there must be more to come, and where is it, please.

We are discussing women: "There *(Continued on page 172)*

Ishimuro

Unexpected news — unexpected company, *opposite far left:* the not-just-for-sleep shirt — bright blue Satin de Lys with lace, lacy bikini. . . . Fernando Sanchez, *opposite near left* . . . and a view of his New York loft, *opposite inset* polished wood floors, huge cushions-for-sitting, baskets everywhere. . . . Key collectibles, *inset below* — his white cotton batiste separates—thin, soft, lace-edged. To move, mix, match, wear indoors and out (think beach-dressing). Left, the midriff-tied shirt, slit drawstring-skirt. And his newest shape, right — the big, soft "bubble" overshirt with gold (!) ankle pants. . . . Robe-dressing . . . Sanchez at the top of his form. *Right,* the kimono-wrap — the classic he reinvented — over a silk shirt, ankle pants. Robe-glamour, *left:* dolman-sleeve kimono take over a slit cotton batiste tunic. All fashion details, stores, see next to last pages.



Albert Watson




# lingerie fever!...




Ishimuro

Everyone's catching it. . . . The sensational, super-sexy lingerie that Fernando Sanchez started is suddenly everywhere. Top lingerie designers — and the list keeps growing — are now doing the kind of lacy, ribbon-y, silk-and-satin things you never need an excuse to wear! Talk about irresistible. . . . **1.** Lacy version of a body stocking: Sweet Nothings Bra-Teddy by Maidenform; stretch nylon. About $14. Feb., Abraham & Straus; Rich's; Hudson's; Famous-Barr; Bullock's. **2.** Undressing dressing; Ora Feder's lace-edged silk camisole and shorts, about $150 — with a matching robe, about $250. Ora Feder Boutique, NY; Nan Duskin; Neiman-Marcus. **3.** Irresistible! — glisten-y silk-and-Lurex side-slit camisole, about $44, and shorts, about $31 — trimmed with lace. Holly Lueders for Shu-ba. (Mayer & Fisher fabric). Henri Bendel; Jordan Marsh, Omni; Foley's; Bullock's. **4.** New prettiness — from Zandra Rhodes! Lace-pointed bolero, about $40; tap pants, about $20. Polyester crêpe. Bolero at Bloomingdale's; Gabrielle, Denver. Pants at Henri Bendel; Neiman-Marcus; Robinson's, California. **5.** Super-glamorous under a robe: Christian Dior's lacy satin slip with thin straps. **6.** The new softness: Olga's lace-edged Satin de Lys bra, about $14, and tap pants, about $18. Silk/polyester/nylon. At Bonwit Teller; Jenss, Buffalo; Hudson's; Bullock's. **7.** Almost too pretty to hide: the sheer, lacy, silk-georgette camisole, about $39, and slit shorts, about $29. Choniman silk. Holly Lueders for Shu-ba. Bloomingdale's; Hudson's; Neiman-Marcus; I. Magnin. **8.** The minimum! — Vanity Fair's pale, plunging lace bra, about $8 — with Kayser's ribbon-tied lace bikini, about $3.75. Antron III/Lycra bra, mid-Feb., at Bloomingdale's; Hudson's; Bullock's. Nylon tricot bikini, Bloomingdale's; Ivey's; Higbee's; Foley's; Joseph Magnin. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. Accessories, next to last pages of this issue.

BEAUTY '78

# THE DIFFERENCE IS...

The thing that makes the difference between this year and last—running throughout these 8 pages: softer, polished — more attractive!—looks. And it's all here — from makeup to glasses

You see it running throughout the pages of this issue: **soft, unconstructed clothes in thin thin fabrics that make all the difference in the way you look now** . . . in the way clothes, for instance, move and slide on the body. **We've talked about a body in shape . . . but this year—!** There is a *waist*line, a *hip*line, a *narrow* leggy line to pants . . . shape counts—to the ankle!—like never before. . . . **And the new look of hair:** more polished, lifted—softly—away from the face, and held back with some of the prettiest-looking hair accessories around. (For the whole hair story, turn the page.) . . . The **'78 makeup story:** If you're looking for one example, the picture, *right,* says it all—in the soft/neutral makeup tones (there's not an oddball, *un*natural color anywhere). And the newest—skin-gleaming coloring that gives skin a moist/shiny glow. . . . And the textures of makeup—!**You're going to have to really look—and look hard—to find a makeup that gives super coverage to skin.** . . . The reason? According to Jack Mausner, Ph.D., vice president of research and development, Helena Rubinstein: "The formulation of makeup has become less covering, less opaque, more see-through." Skin-covering pigments and other opaque agents, once standard parts of all makeup formulas, have been reduced, across the board, from make-up foundations through eye shadows. "Today there are smaller amounts of color in makeup, more light-reflecting (pearly-type) ingredients, which add to translucence and shine." The result: Makeup that is light in weight gives sheerest-looking color on skin, and—because "treatment-added" has replaced "extra-covering"—moisturizes and protects the skin. . . . **The makeup to keep your eye on** (an example of sheer/gleaming rolled into one): a small pot of shimmering, skin-warming loose powder. (Among the best we've seen—Madeleine Mono's and Stagelight Cosmetics' . . . and in a range of colors: silvery mauve, amber, bronze, pink/gold—sensational!) **The way to use gleam-flecked powder**—from makeup expert Sandra Linter—blend/brush it all over . . . across cheekbones, temples, under brow. Secrets to using this (or pressed) powder for the sheerest look, according to Sandra: 1. Go with a big soft natural-bristle brush that slides color onto cheeks, eyes, skin. 2. Always: dip brush into powder color, then flick excess off brush before applying to skin—it improves color-onto-skin control. **Sandra's lip-gleaming tip** (and another way to use powder shine): Dip a lip brush into pink- or amber-toned powder gleamer, slide over regular lip color, then gloss—super-shining!



**The look of the year,** above: *Soft/falling hair pulled from the face and held, as here, with a leather thong; soft/natural makeup with all the translucence the bracelets have. The step-by-step makeup, the way Sandra Linter did it: First, smoothed-on foundation, for extra sheerness—it's done with a sponge (tools count!). Next, blusher . . . here, Helena Rubinstein's Fresh Pink. Eyes: Pencil-lined first, then for blending/smudging, Sandra used an eye-shadow brush. Eye-shadow updater: Never use color over the entire eyelid. Instead, color (in this case, Argent) goes on the way Sandra used it here—rimming the eye, then blended—softly!—out to the corner. Go for more neutral, uncolor color over lid, in the crease, under brow (here, Beige shadow). The lip polisher: Sugar Plum, one of twelve from Helena Rubinstein's new Brush-On-Lips tones. Hair, Garren for Glemby International. Capri bracelets. Laura Paprika hair thong. Scarves, Susan Horton; Christine Pratt for Rosencrantz Studios. Details, next to last pages.*

Arthur Elgort

A.M./P.M. . . . If you're looking for a difference—it's subtle. It comes in the clothes you wear at night, in the natural/heightened makeup coloring you need for dimmer light; it comes in adding a certain beguilement to hair—with a "jewel" of a comb, for instance, or, as here, by tucking it up with a few stray hairs falling—charmingly!—around the face . . . instant attractiveness!

# attractive



In the new mood, above: natural makeup in—this year's—skin-shimmering coloring, and hair lifted away from the face ...plus!

*THE DIFFERENCE IS...*

# more hair with polish!

Whatever your hair type, the base for an attractive-looking style is: a haircut. And the one that works for everyone, for every hair type is the medium-long blunt cut, above. It's the base...for moving, polished —and what we all want now: easy-care hair.



Arthur Elgort

# BEAUTY '78

We asked Kenneth, America's best-known and respected hair stylist, to work out a haircut for us that everyone could wear. Left, the basic cut; below, Kenneth's answers to our hair questions.

**What are the ways a woman—especially with fine hair—can build in hair body?**

**Kenneth:** She can do it with a good haircut (the whole story, the one here, see caption *below*). After that, she can do what was done, *left:* blow hair dry with a wide-spaced, rubber-bristled brush, such as the Denman, which lifts hair, gets air into it....Another way for a woman to add more body to hair: blow it dry by bending head over; then toss hair back. Or, use hot curlers—not for curl, but simply to expand hair and to give it extra bulk....You could give hair an "underperm" permanent if you want volume but no curl at all. The top layer of hair is pulled out of the way and only underneath layers are permed. It works very well. You can wash hair, let it air dry—and have volume, plus (if you have straight hair) a smooth, finished look. (To smooth wavy hair, use your blow dryer and a brush.)

**What about doing both perming and color?**

**Kenneth:** I suggest women avoid that if possible. It's one or the other, not both. And I say that because I have a healthy respect for hair; it's nature's "material," so to speak....I don't believe in doing *everything* to it.

**What tips do you suggest for women with curly hair?**

**Kenneth:** I don't think a woman should think about her hair today in terms of whether it's straight or curly. The basic questions—for everyone, for every hair type—are: 1. What do you want to do with your *(Continued on page 173)*

*On top of everyone's hair-priorities list: a good haircut, length determined by hair texture and face shape. "If you don't have a good haircut, you don't have anything... that's the base," said Kenneth, who did the basic blunt cut, left (another view, below). "It works for any hair, particularly fine and straight....It's ever-so-slightly longer in front than in back, so it dries evenly all around. [Reason: hair can be thin or wavy along the sides of the face; if it's cut slightly longer, it doesn't look skimpy, or shorter.] There are no tricks to this haircut at all—everyone can wear it." (Makeup, Sandra Linter.)...The fashion here, from Geoffrey Beene.*



Kenneth's secret to a good cut that air dries easily in place, adds the most volume...."Hair is cut wet first, then it is blown dry and recut again dry." More advice from Kenneth: Keep checking hair in the mirror (as Kenneth does *left*). "That's how you see the total picture—the shape, the form, the line—and, most importantly, if the cut works."

Where is hair—and the look of it—going? To find out, Vogue brought five NY hairdressers together (four of them, *right,* and Kenneth, *below left)* and put that question—among others—to them. Highlights of our two-and-one-half hour symposium follow. Starting with a definition of "free hair," and what it really means....

**Harry King:** Free hair is: a good haircut...and not spending a lot of time taking care of your hair. One of the first things women now have to rethink is their hair routine. There are women locked into certain hair looks, certain drawn-out ways of "doing" them; but every woman can look—and feel—comfortable, attractive with a minimum of effort.

**Kenneth:** Between the first time a woman comes to me for a haircut and the next time she comes in for an appointment—which may be four, six, eight weeks later—her hair should continue to look good. If it does, that's free hair. It starts—always—with: a haircut based on texture and face shape. If you don't have that, you don't have anything...it's the base for good (and free) hair. Next, women have to determine for themselves whether wearing their hair curled or straight is hair they can live with—a hairdresser can only help make that decision.

**Suga:** My four criteria—texture, shine, health, plus hair must be cut so that it can be air dried after washing.

**Christiaan:** A hairdresser today offers a client service on many different levels...it begins with a dialogue: Is this length, or that length, the one that will work? Would a perm help? What about color? How often is hair washed? Is it roller set? Would you rather let it air dry? I want to know everything—then I add different services, whatever is needed.

**Kenneth:** Women who refuse to have that conversation with their hairdresser are bound to be unhappy with their hair. There has to be a verbal exchange.

**Andre:** Take perms, for example. They're popular now, but a woman shouldn't have one unless there's a reason—unless, for instance, she wants a change in texture, more volume, or a style she doesn't have to set. I don't believe a stylist should impose a style on a client. Every hair type is different; it's the hair-stylist's responsibility to take that into account.

**Kenneth:** If you're looking for general hair directions: There is a feeling—and I go along with it—for a bit more hair than we have been seeing in the last five years; and I don't necessarily mean the long, long hair of the '60's or early '70's. But hair today shouldn't be too short. The best length is somewhere between shoulders and chin. Hair *moves*...and it's moving off—and away from—the face.

**Harry King:** I don't believe in hair "fashion," one look for everyone, anymore. I like long hair, I like short hair, but it depends...there are certain face shapes that can't wear long hair, others that don't work with short hair. You have to find the best way to wear your hair for *you.*

**Andre:** I agree. Face shape is the key in terms of hair length. It's a matter of—softly—framing the face.

**Suga:** Hair still has volume...there's more luxury. And shape is important; so is layering—which is *the* way to give hair around the face more volume and lift.

**Kenneth:** On the subject of A.M./P.M....I think there's awfully little difference between day and evening anymore. The difference is...you take a comb and lift hair back or to the side; you curl hair, use a ribbon—that's evening hair. It's a spirit rather than a look.

**Harry King:** What makes the difference between day and evening now are: clothes and makeup.

# experts talk hair



"I don't believe a stylist should impose a hair-style on a client. All hair is different—a stylist must take that into account"

ANDRE OF CINANDRE



"A stylist offers a client many hair services—cutting, conditioning, coloring. But, first, there must be a client/stylist dialogue"

CHRISTIAAN



"I like long hair, I like short hair, but it depends....You have to find the best way to wear your hair for *you*"

HARRY KING

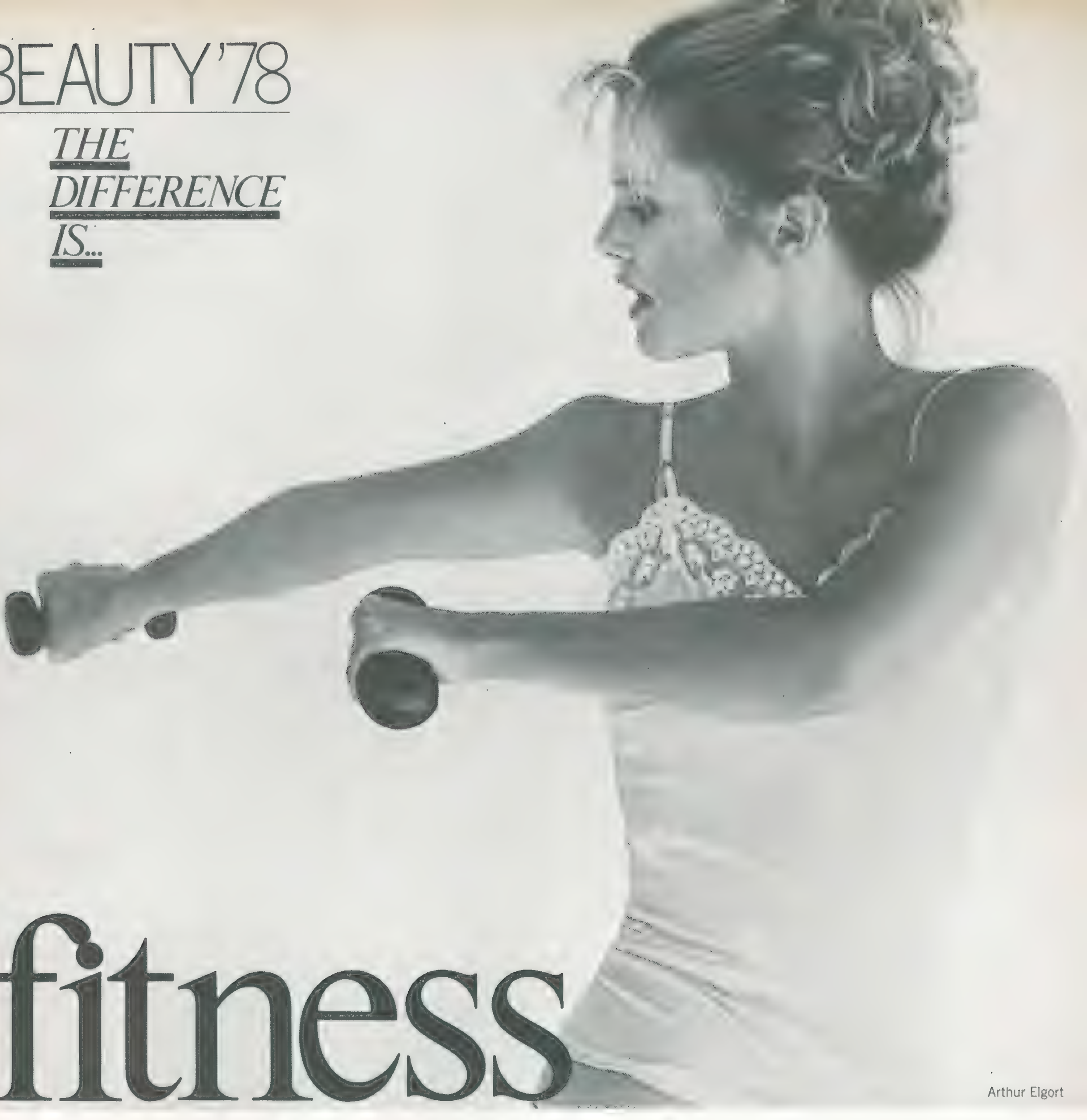


"Free hair is... hair that has texture, shine, health—and is cut so well that it can air dry naturally in place"

SUGA OF SUGA AT BERGDORF'S

# BEAUTY'78

## *THE DIFFERENCE IS...*



# fitness

# for life!

If you're going to make one New Year's resolution, put yourself on a health-giving body/mind maintenance plan: exercise regularly and carefully, improve your posture, learn how to relieve daily stress. It could help improve your looks—your life!

Arthur Elgort

**Easy back exercise,** *above—tones arms, pectoral muscles, upper back. Improves posture, too. Do with (as shown here) or without 2-pound weights (weights increase difficulty level of exercise; you work harder, tone faster). From the Lotte Berk Method: Hold arms out to right, as here. Keeping same position, swing gently to left; turn head to other side as you do. Hold for 2 counts. Repeat 16 times. . . . Hair, Garren for Glemby International; makeup, Vincent Nasso. Details of Viviana's lace-trimmed camisole, next to last pages.*

Poor posture, one of the causes of backache (everyone's complaint one time or another), and living a fast-paced, stress-filled life are two modern-day robbers of fitness and well-being. But—good news—both can be, if you want them to be, reduced. And the results: You're not only going to look—and feel—a whole lot better but your body (and shape) are going to have a better line.

*Note:* One quick/easy—modern—way to find out which health-risk factors also affect general well-being: the computerized "checkup" available for men and women from the University of Wisconsin's Center for Health Sciences. How it works: You answer a detailed multiple-choice questionnaire that covers medical history and a broad range of health-habit queries.

Do you, for example, maintain proper body weight? Have an annual Pap test/breast exam? Exercise regularly? Smoke? You get in return a health-risk assessment . . . present chances for good health/long life, plus specific ways (and things to do) to improve your health. For more, write: General Medicine Clinic, 1B University Hospital, 1300 University Avenue, Madison, Wisconsin 53706. . . . Here, what to do about two factors—posture and stress—that affect your body's well-being. To find out, we turned to experts in each field. For what they have to say, read on. . .

## 7 back-protecting exercise rules

These from back-strengthening specialist Lydia Bach, director of The Lotte Berk Method Studio, NY . . . **1.** When exercising on back, keep abdominal muscles contracted, back flattened into floor—prevents over-arching. . . . **2.** Never: strain to reach extreme positions. **3.** Be careful lifting/lowering both legs simultaneously. Reason: it can hyperextend the rib cage and hurt your back. . . . **4.** Try to avoid: neck and shoulder tensing. Exercise should not only tone muscles, it should relax them, too. . . . **5.** Always: keep breathing regularly during exercise. It helps to relax you, your muscles; you get more mileage from exercise. . . . **6.** Two backstrainers to avoid: pushing head too far forward, standing in an over-arched and -extended spine position. . . . **7.** Last rule: always check with your doctor before doing any exercise but especially if you have a back problem. And mention a bad back to an exercise instructor before a first class.

# improve your posture

## ...everyone can! For a more comfortable—non-aching—back and a prettier-looking figure

We all slump at one time or another, but the good news is everyone can stand up straighter with practice. Here's how! . . . from Marilyn Moffat, Ph.D., R.P.T., associate professor, department of physical therapy, New York University.

**Good posture: Some old rules work, others don't . . .**
Chin in, stomach in are the only two clues to good posture and comfortable alignment, according to Dr. Moffat. "Forget the old standard: ears over shoulders over hips—it creates a military-type rigidity that no one feels comfortable with." Ditto the old rule of holding shoulders back. "Mothers have a habit of reminding children to stand with shoulders back, but that only pushes the head forward and out of alignment."

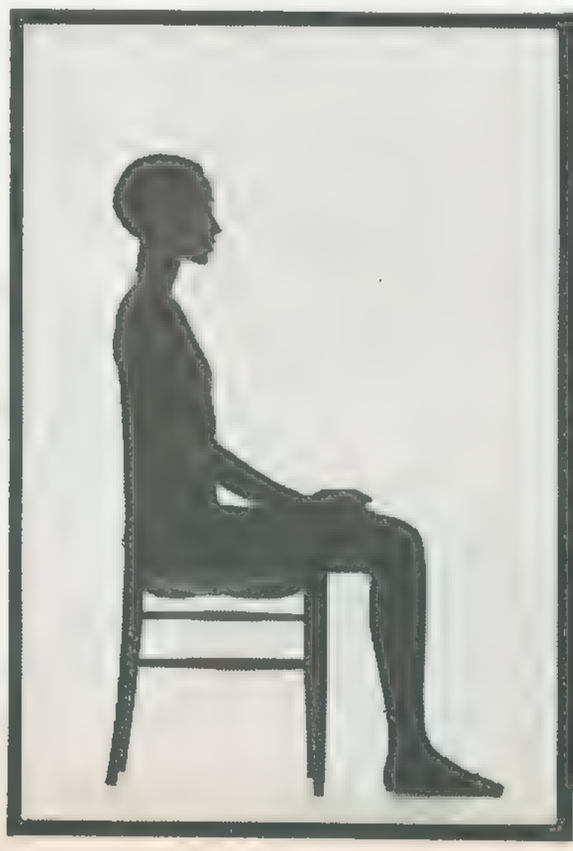
**To check postural alignment** use the old trick of placing a book on top of the head (see photograph, *below, far left*). Another posture-check tip, one Dr. Moffat teaches her patients: As you walk along the street, occasionally look at your reflection in a window. If you see your head jutting forward, your back arched, re-align your body.

When you try on dresses in stores, you are a prime example of good postural alignment and stand absolutely straight in front of the mirror with chin and stomach pulled in. Unfortunately, when you turn away from the mirror, faulty postural alignment can set back in. We all tend to slide into lapses of less-than-perfect posture from time to time; poor posture becomes a problem only when natural lapses become the habit rather than the exception.

"Generally speaking, a lot of people do eventually develop poor posture," according to Dr. Moffat, "which is characterized by a forward head position, laxity of the abdominal muscles, noticeable lumbar (back) curvature. And years of habitually poor posture are, in part, responsible for many of the chronic back- and neck-related problems seen frequently in people between the ages of forty and sixty."

*(Continued on page 174)*





The healthy way to stand (far left) and sit (near left) for good postural alignment: Always — try to! — stand, as here, with chin and stomach gently pulled in. The easy good-posture check: the ages-old flat-book trick — if book stays, postural alignment is correct. Sitting equivalent for good posture: in a straight-back chair, with spine totally supported, knees flexed, feet flat on floor.

Ishimuro

# coping with stress

## The best de-tenser is a breather: a time-out to indulge yourself, to do something—read, relax, exercise—just for you!

How to recognize signs of tension and how to control it are the subjects of our interview with stress psychologist Robert M. Nideffer, Ph.D., cofounder, Preventive Health Systems, Inc. (Solana Beach, California).

**Stress: How much can you live with?**
According to Dr. Nideffer, the body can perform—and well—under stress conditions for short periods of time. In small spurts, stress can give energy to get what were thought impossible things done, provide a second wind, and maximize performance. At the end of an uncommonly stressful day, it is not unusual for some people to experience simple headache, muscle tension, or fatigue and to recover completely after a night's rest. However, over the long haul, continuous high stress levels wear away at both body and health. Chronic stress levels can contribute to, among other things, sex-

*(Continued on page 184)*





# BEAUTY'78

## *THE DIFFERENCE IS...*

# glasses with style

## Out of the corner of your eye... there's a new side to glasses

Unless you've had your eyes shut for the past few months, you've noticed that the chic-est streets in town are filled with John Chancellor look-alikes. The raised-temple-bar shapes that he made his signature and *Annie Hall* made famous suddenly have become everyone's spectacles. **And these glasses make more than a head-on difference**—as we've made very apparent, *opposite*—in the way you see, and in the way you're seen. The high temple bar gives a clean, unobstructed side eye view that glass-wearers and -watchers haven't had in years. The temple bar also happens to be **optically correct** because your peripheral vision isn't blocked . . . which explains why these glasses are called "full-views," why you never see spectacled athletes wearing any other style . . . and why the makeup behind glasses has never been more important. **Makeup tip for glasses-wearers: think in reverse.** Darker frames can take paler makeup (see the tortoise-y look, *opposite*), pale or translucent frames, such as the three-in-a-row, *left,* need darker makeup. Reasoning: dark-colored rims naturally "frame" eyes; pale, translucent frames don't.

**If you've resisted a pair till now,** *indulge, have fun! Full-view glasses give an intriguing spark to your looks that's somewhere between Wall-Street-staid and Humphrey-Bogart-sexy-librarian (they're the kind Bogey would have loved to take off). . . . It's a look that—in a much heavier, much rounder, much smaller version—began in the '30's as one of the first plastic frames . . . was nudged out among the fashion guard in the '40's by red glasses known as "Tycoons" . . . now is coming full circle: trendiest Europeans are wearing the small, round shape. . . .*

Penn

*The glasses* . . . classic "tortoiseshells," opposite, Ralph Lauren for Optique du Monde. About $35. At better opticians. . . . Mauve, top left (fun extra pair), Colors in Optics. About $23. Henri Bendel; Neiman-Marcus; I. Magnin. . . . Neutral crystals, center left, from Meyrowitz. About $30. . . . News: satiny pales, left, Colors in Optics. About $23. Henri Bendel; Neiman-Marcus; I. Magnin.
*Behind the glasses* . . . color and gleam that balance the impact of frames (with full-views, check side-view, too) . . . all from the 'Ultima' II eye collections. Terrific around eyes: their Smudge-sticks (that's Kohl, top left, Indigo below it) . . . for gleam, Cremespun Patina Shadows in Eggnog, True Ivory, almost any shade you can think of. . . . Makeup by Ariella.



# Prints

## THE NEW ALLURE



**Tiny-floral-print dresses in soft colors; sheer, sheer fabrics...all the prettiness you need for dinner at a resort—any place where the nights are warm!**
*Far left,* the soft, pleated smock—pink/green/grey-on-ivory georgette. By Frances Henaghan, in rayon, about $110. Lord & Taylor; Woodward & Lothrop; Montaldo's; Lillie Rubin-South and West; Sanger-Harris; Bullock's; Carol & Mary.
*Left,* the peach-and-blue crêpe de Chine peasant blouse and skirt, edged with tiny ruffles; Collectors Items for Leonard Sunshine. Polyester crêpe, about $118. Mid-Jan., Bergdorf Goodman; Lillie Rubin-South and West; Hudson's; Carson Pirie Scott; Meier & Frank; Frederick & Nelson.
*Right,* the charm of black-lace edging on pink-and-black crêpe de Chine. By Albert Nipon, in viscose. About $198. At Bonwit Teller; Nan Duskin; Kaufmann's; Lillie Rubin-South and West; John Baldwin; Hudson's; Frost Bros.; Bullock's. Accessories, next to last page. Hair, Alice for Xavier New York; makeup, George Newell.
**Fragrance brief:** as appealing, and as easy to wear, as this kind of dressing—the green, floral scent of Calèche by Hermès.

Mike Reinhardt



**With a pair of flats or a high-heeled sandal, perfect afternoon-and-on dressing for warm days anywhere...**
*Far left,* the gentle blouson dress in pink-and-mauve cotton. Kasper for Joan Leslie (Toba fabric). About $130. Saks Fifth Avenue; Woodward & Lothrop; Robinson's, Florida; Lillie Rubin-South and West; Hudson's; Dayton's; Sakowitz; I. Magnin.
*Left,* the dark-ground print — pink on taupe crêpe de Chine, sashed with its own shawl. Miquette by Arthur Dalager, in rayon/nylon (Miroglio fabric). About $150. Mid-Jan., Saks Fifth Avenue; John Baldwin; Neiman-Marcus; Frederick & Nelson.
*Right,* lots of sheer skirt! — tucked georgette in avocado and cream. Donna Karan & Louis Dell'Olio for Anne Klein & Co. Carjer rayon. About $230. Saks Fifth Avenue; Garfinckel's; Maas Brothers; Hudson's; Swanson's on the Plaza; Neiman-Marcus; Neusteters. Hair, Alice for Xavier New York; makeup, George Newell. Accessories, next to last page.

# Prints

## THE NEW ALLURE

Mike Reinhardt

**RESORT AND ON...** year-round suèdes...clean, clean

## A different Florida

# YOU COULDN'T DO BETTER



14 pages of ideal clothes, shot in an ideal place: the other, Gulf-coast side of Florida.... The appeal starts here!

**Stunner symbol for the new thinness in fabrics,** *left* — Calvin Klein's tawny "resort" shirt in suède as thin as lingerie. For Beged-Or, about $300. Bloomingdale's; Hudson's; Balliet's; Bullock's, Westwood; Nordstrom. . . . Re the makeup: you could get this same sun-hued effect with Elizabeth Arden's Great Color Blushing Creme in Earth Sienna and Earthy Brown lipstick.

**News: the straight lean jacket, the pale, pale colors,** *right* — for low-keyed chic, you couldn't do better! Calvin Klein cream Irish linen jacket (Moygashel), about $110; palest green cashmere sweater, about $100; flecked-cream cotton/linen/silk pants (Sarti Chantal fabric), about $90. Altman's; Kaufmann's; Bullock's. Fashion details, next to last page.

**Old-world charm in Gulf-coast Florida,** *both pages:* the Ringling Residence, a gorgeous old (for Florida — 1926) Venetian palazzo on Sarasota Bay, built by the master circusman, John Ringling, and his wife.

These 14 pages: hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella.

colorings...a new narrowness right through

Stan Malinowski

A different Florida

**The sexy news in pants at night,** *left:* Stephen Burrows handpainted silk crêpe de Chine sarong-pants with a silk crêpe de Chine shirt. Choniman fabric. About $450. Bonwit Teller, Chuck Jones and Jack Parker, Palm Beach; Claire Pearone; Dayton's; Neiman-Marcus; Country Club Fashions.

**The romantic Florida backdrop:** the pool-on-the-beach at The Colony Beach and Tennis Resort on Longboat Key in Sarasota, where the other diversion is tennis — 21 courts.

**Alluring new take on a "Hawaiian shirt,"** *right* — Ralph Lauren's soft cabbage-rose challis print in rayon. Fisher-Gentile fabric. About $70. Bloomingdale's; Filene's; Nan Duski; Sakowitz; Bullock's, Westwood

[illegible] Regime Lip and [illegible] Germaine Monteil.

# RESORT AND ON... there's a

Stan Malinowski

new way to be in a shirt and pants...and it has a lot to do with prints

A different Florida

RESORT AND

**One of the best bikinis,** *left* sherbet-colored pansy print with a twisted bandeau top. Liza for Lilly Pulitzer; nylon spandex, about $22. At Lilly Pulitzer Shops.

**One of the best views of Florida's other side:** from the deck of this *Irwin* 52 — one of the most luxurious yachts anchored in Tampa Bay.

**For the print alone,** *right* — one enormous red poppy on black — the sarong-scarf by Halston for Stratos. In cotton mousseline, about $66. Bonwit Teller; Saks-Jandel; Sakowitz; Frost Bros.; Bullock's. Accessories, next to last page. . . . Bareness and moisturizers go hand-in-hand — one of the best natural ones: Native Tan's Aloe Lotion.

---

# ON... clear color, clean prints...and bareness everywhere!



Stan Malinowski

A different Florida

**How prints—and shorts!—have changed,** *above:* the sneaky glamour of Daniel Hechter's silk wrap-shorts (about $70) and silk shirt (about $98) in bright-flowered navy crêpe de Chine. Nan Duskin; Tootsie's, Houston; Bullock's; Chang Stein, Beverly Hills; Judy's, Van Nuys, California.

**Beach stopper!** *right*— barest violet camisole maillot (Antron/Lycra; about $38) wrapped in a hip-narrowing cotton sarong—violet/orange/white (about $70). Christian Dior for Roxanne. Lord & Taylor; Neiman-Marcus; I. Magnin. . . . After-beach pick-up: the zing of a clean-scented skin-soother—Jean Naté Very Silky Moisturizing Body Lotion.

**Florida beach draws**—no crowds, lots of sun, white sand, frisky off-shore dolphins—at The Colony Beach & Tennis Resort on the Gulf of Mexico, Longboat Key, Sarasota.

# RESORT AND ON...


there's a new focus on the body...a new sharpness to prints

**RESORT AND ON...** the freshness of white,

A different Florida



**Newest sweater-to-own,** for now: the un-bulky oversized white pullover Tiktiner's blousing open-weave cotton/acrylic knit (about $110) with white cotton piqué shorts (about $130). Bergdorf Goodman; Nan Duskin; Kaufmann's; Jacobson's; Frost Bros.

**The cleanest dressing anywhere,** *left:* Jaeger's white cotton pants (about $66); white shirt (cotton/polyester, about $80); navy cardigan (acrylic, about $56). At all Jaeger International Shops. Accessories, next to last page.

**Florida pleasures:** sunny skies, cool breezes, and a chance to sail Tampa Bay on one of the super-luxurious *Irwin* 52 cruising yachts. . . . (Sailing essential: the best sun protection. Something that does the trick: Doak's Solar Cream — and it's waterproof.)

# of navy & white—clean, crisp color that makes the difference now

Stan Malinowski

A different Florida

**Robe to own just for the delight of it,** *left:* Yves Saint Laurent's bright red "hearts-and-lips" print on white batiste, about $75; matching camisole and shorts, about $38. Yves Saint Laurent Lingerie; polyester/cotton (Friné). Feb., at Bergdorf Goodman; Jacobson's; Bailiet's; Neiman-Marcus; Frederick & Nelson.
**In the long-dress category — one of the best,** *right:* scallop-edged pink silk petals on a long drink of white jersey. Leonard Fashion of Paris, in polyester/rayon, about $600. Feb., at Martha; Nan Duskin; Stanley Korshak; Miss Jackson's; I. Magnin. Accessories, next to last page.
**What are all the giraffes and zebras doing in Florida?** They're part of the fun and sights-to-see at The Dark Continent — a 300-acre re-creation of 19th-century Africa in Busch Gardens, Tampa.

# RESORT AND ON...

lingerie touches—on a cool batiste robe, on white jersey at night

Stan Malinowski




A different Florida

6

RESORT AND ON...










**This year's tennis bests: 1.** The sweater you wear most: a white cable-stitched acrylic pullover trimmed with navy and maroon (Wintuck), about $23. Classic white shorts. Of Kodel polyester/cotton, about $22. Loomtogs Tennis Whites. Saks Fifth Avenue; Neusteters.... **2.** The ribbed white V-neck in a super-cool string knit—great for tennis, anywhere. Givenchy Sport, in cotton/acrylic, about $28. Late Jan., Jordan Marsh, Florida; Baskin, Chicago; Frost Bros.; Bullock's Wilshire.... **3.** Gold for tennis! — metallic-striped white polo shirt (Caro fabric), about $19; white skirt (Concord fabric), about $29. Fred Perry Sportswear; polyester/cotton. At Outfitter, Ltd., Chicago; Stix, Baer & Fuller; Bullock's.... **4.** Super cozy: the white velours warm-up/at-home/jogging suit. Top, about $35; pants, about $40. Judith Lowe; Dan River cotton/polyester. Bloomingdale's; I. Magnin.... Sun protection to play in—Bonne Bell's Sun Bloc, in a handy take-along tube.




**Barest on the beach.... 5.** The cinnamon-colored string bikini. DeWeese Designs. Antron nylon/Lycra, about $22. Lord & Taylor; Swim & Sport Shops, Florida; Bullock's Wilshire; Liberty House, Hawaii.... **6.** The new puckered halter bikini in rust/black/white. Via by Jantzen, Antron nylon/Lycra, about $22. Macy's, New York; Wanamaker's; Rich's; Maas Brothers; Marshall Field; Bullock's. Accessory details, next to last page.

**If you're going to Florida to play** .. check out Innisbrook Golf and Tennis Resort, the 1000-acre super-resort in Tarpon Springs with one of the best golf courses in the country.

# sensational bikinis...tennis gear that does more than play tennis!

Stan Malinowski

Money

How to spend least, get most, whether you buy or rent your car—plus what to say to an auto salesman

# DEALS on WHEELS

## By William Flanagan

If you haven't bought a new car for a few years, you are in for a mild shock. You can easily wind up paying more than $5000 for, say, a Ford LTD II. And, when you add to that the soaring prices for gasoline, oil, and especially insurance, you have quite an investment on your hands. By some estimates, it now costs 22.6 cents per mile to drive a new intermediate-size car, presuming you keep it three years and put on an average fifteen thousand miles per year. The breakdown is as follows: 4 cents per mile for license and insurance, 9 cents for depreciation, 2 cents for finance charges (assuming you put down one-third and finance the rest for thirty-six months), 2 cents for maintenance, repairs, etc., and 5.6 cents for gas and oil. Your biggest cost is depreciation. Obviously, if you get the best possible deal when you buy and the best trade-in when you sell, you can cut that cost.

Before you buy a car, do some research. Read the advertising brochures, *Consumer Reports,* and the new-car buying guides. Decide basically on which car you want and which options. Bear in mind that each $100 of options will cost you another $30 or so if you finance the car over three years. *Note:* So many families are having trouble financing a new car over thirty-six months that many now wind up taking forty-eight-month loans.

The auto guides sold at newsstands will give you the dealer costs and list prices on all cars and options. Study them carefully. Car/Puter International Corp., 1603 Bushwick Avenue, Brooklyn, NY 11207, will send you a computer printout showing dealer cost and list price of any new car, with whatever options you want, for $10.

Once you know the car you want and its basic cost, you are ready to shop. Prices often differ from one dealer to the next. Before you start running all over town for the best deal, it can pay to do some shopping by phone—but this takes tact. Some dealers refuse to quote prices over the phone, and others give you only the sticker price—without any discount. But some, especially foreign car dealers, will tell you precisely the selling price.

In talking to salespeople, bear in mind that they are the pros—and there is not all that much room for haggling. You are not buying a Persian rug. Of course, most people do get discounts on the sticker price. When the salesperson does quote you a figure, ask if that is the best he or she can do. Insist on a firm price—and make sure you are talking about the same final cost, with the stated options, including taxes and any other extras.

A shrewd shopper should be able to get a discount of some 12 percent or so from the sticker price. Thus, if a car lists for $5634, you should be able to get it for $676 less if you are diligent.

The other component of your depreciation is, of course, the price you get when you sell your car. First off, don't even mention a trade-in when you buy the car until you have a firm price on the new one. Do not build the trade-in into the price of the car. If you don't like the salesperson's offer for your used wheels, you can still sell to a used-car dealer or sell privately.

*Note:* Don't forget about the potential resale value of a car when you buy a new one. Take a look at the car models and colors that car-rental companies opt for. Such companies, which have been described as "manufacturers of used cars," are extremely conscious of what cars resell best; and they buy accordingly.

By the way, if you are undecided on what kind of a new car to get, and dealer-demonstrator rides aren't enough for you to decide, you might rent the same make and model car and try it out for a few days.

Of course, one way to rid yourself of the hassle of shopping and haggling over car prices and worrying about resale is simply to lease a new car. According to Hertz, leasing an automobile can often be less expensive than buying one. "When true auto ownership costs are calculated, a traditional nonmaintenance, closed-end type of car lease could save more than $200 over a three-year, forty-five-thousand-mile period," says J. E. Menendez, vice president, and general manager in charge of the company's car-leasing division.

A closed-end lease is one in which you simply pay a given amount each month for so many months. Your leasing contract may or may not include maintenance, as you prefer. An open-end lease, on the other hand, requires you to gamble a bit on how the car you lease will depreciate. You pay a fixed monthly amount; but, once the lease has expired and it comes time to sell your car, you could get a rebate, or have to pay a surcharge, depending on what the car fetches. Since you are, in effect, guaranteeing the car-leasing company a fixed, minimum value with an open-end lease, you usually pay less each month than you would with a closed-end lease.

According to Menendez, with either an open-end or closed-end car-rental lease, you still can come out cheaper than buying and selling a car yourself. See chart below for his figures on a new car that retails for $5634—including options and dealer prep charges. The "discount" is the price a good shopper knocks off the sticker price.

An open-end lease makes sense if you are easy on a car and drive ten to fifteen thousand miles each year. Of course, you also have to be willing to risk that the used-car market will be strong at the end of the leasing period. If you put a lot of miles on a car each year, however, it can be worth it to get a full-maintenance, closed-end lease. Under this sort of contract, the lessor will handle taxes, licensing, insurance, servicing, repairs, tire replacement, and other upkeep problems.

With ownership and leasing costs rising so much, will the American consumer abandon the traditional love affair with the automobile? It certainly isn't likely. And if you're interested, there is a rare defense of what Vance Packard called our "insolent chariots" in a new book by B. Bruce-Briggs of the prestigious Hudson Institute think tank. He maintains that cars aren't all that bad, after all. One hundred million Americans can't be wrong. ▽

**Individual ownership and leasing costs for three-year-use period**

| Basic expenses | Ownership | Non-maintained Closed-end lease | Non-maintained Open-end lease | Closed-end lease with maintenance |
|---|---|---|---|---|
| Retail price | $5,634 | | | |
| Discount | –$676 | | | |
| Sale price | $4,958 | | | |
| Purchase price (with tax) | $5,211 | | | |
| Less future resale | –$1,225 | | | |
| Net cost (3 years) | $3,986 | | | |
| Annual cost | $1,328 | $2,203 | $2,170 | $2,593 |
| **Operating expenses (15,000 miles per year)** | | | | |
| Interest | $916 | | | |
| Insurance, license, variable charges (repairs, gas, oil) | $1,145 | $1,145 | $1,145 | $827 |
| Total annual costs | $3,389 | $3,348 | $3,315 | $3,420 |
| **Grand total** (3 years) | $10,167 | $10,044 | $9,945 | $10,260 |

# FAMOUS PARSONAGE

*(Continued from page 133)*

leading to the pink side and another on the side that faces Lake Worth and the bicycle path and is the white side. On the southern flank (the house faces east and west), there is what authorities in these matters describe as a pergola, but which in our case becomes an impressive euphemism for a neglected terrace that may one day grow into a *real* pergola.

This dwelling, which has had several owners since its original clerical resident went to his reward, is, on the outside anyway, just about as we found it; and we disclaim either credit or blame for all the house's beguiling inconsistencies. But, for us, The Vicarage has such charm and, as I say, "character" that it often reminds me of the old English ballad, "Ours Is a Nice House, Ours Is." But, there again, my own descriptive talents are proven unreliable because in the first place I'm not at all sure the song is either "old," "English," or a "ballad," nor indeed how the rest of the words go. The song might well be new, Australian, and a music-hall ditty, referring possibly to a tent in the "outback"; but the idea suggested by the song's title aptly fits my personal affection for this attractively compact and lovable house. Furthermore, I shouldn't really call it "our" house—in a legal sense, that is. It is "ours"—my wife's and mine—in the sentimental, domestic, and financial senses; but, even though both of us are, in the eyes of the tax authorities, Florida residents, the house is owned in my wife's name; hence, it is *her* house in fact but *ours* in spirit.

It is on the house's inside, the interior, however, where we take full responsibility. We, as a team, have decorated and furnished it in what I believe is a most attractive manner—for our own and no else's pleasure. To say "we, as a team" is not, I believe, too unfair even in these days of steadily retreating male chauvinism. My wife chooses the color schemes, selects the furnishings (mostly recovered from storage or brought over from our former London house and, in order to minimize simultaneously the chances for burglaries and insurance premiums, of relatively humble and untempting value) and proposes (that being no more than a figure of speech substituting for "decides") the general mood, style, arrangements, and the over-all decor of each and every nook and cranny of the house. Whereas I, who am sometimes obliged for varying periods of time by either the demands of my work or by masculine inclination to be unavailable when there are sofas to be moved or pictures to be hung, manage to reserve for myself the titular duties of a "supervisor" (naturally, I've accustomed myself to delegating this authority) and award my trusting and enthusiastic approval to what—after some purely ceremonial exchanges of opinion—turns out to be a *fait accompli* while clinging on to my ultimate "constitutional" authority or a "threat-in-being" up my sleeveless tennis shirt!

The result of all this work, of selection and placement, as well as of all the delays, of errors in final execution (which we invariably blame on an assortment of carpenters, painters, electricians, gardeners, or whoever else is available as a target), is a house precisely suiting our joint ideas of taste and unpretentious luxury. It is, in contrast to so many other houses in this uncommon year-round resort, quite deliberately limited in its accommodations for parties or for flocks of house guests. With a bit of a struggle, the dining room can seat a maximum of eight people for dinner; and, if some ingenuity and muscle are added, the above-mentioned garden room (which is adjacent to the dining room) can just about squeeze a further sitting of eight.

The living room is, for me, a soft civilized gem, lined with so many books that, if we had another sitting room of similar size, this one could properly be called the library. The rest of the house will be more expertly —and accurately—described in the captions to the photographs which these notes of mine are intended to augment. The main point to be made here is that The Vicarage is not intended to be a center for material for the social or gossip columns of Palm Beach publications, not a contender in the local "must-see" selection of the grand and fine establishments and almost stately homes.

"Compact and lovable" Florida house—with charm to bring you back, from anywhere

The house is, for us, both a home base and an escape hatch from the world's rat race, a place where the spirit may unwind while the eyes untense themselves in contented contemplation of sailboats gliding by, or of the incomparable sunsets, or of the lagoon-pool and garden, incongruously guarded on each far corner of the property by largely useless white octagonal structures that could be sentry-boxes but which fancy themselves as gazebos. Their glistening white domes were vaguely inspired, I suspect, by something in the Orient; and, in case no one notices, there are also two Chinese stone dogs at the far end of the garden, which were originally brought from China—by, I *think*, my great-grandfather—to the family manse in Watch Hill, Rhode Island, about one hundred years ago. The Rhode Island house is now a convent with charming nun-tenants who allowed me to have the dogs back in the family, as it were.

All in all, it is, if I may say so with a minimum of modesty, an attractive, heart-comforting rest house and home, astonishingly convenient to get to (by air, of course) from the principal source of its maintenance (New York) and exercising such a magnetism upon the psyche that to leave it, even for a short time, is always difficult.

Most guests to The Vicarage have seemed to be as delighted with it as we are; but, as flattering and as gratifying as their comments are, neither my wife nor I is all that concerned. *We* love the house (I, especially, because I see to it that I have as little as possible to do with anything except to enjoy it); and, in our view, the sheer pleasure that the house and its environs provide is really all that matters. And, of course, as an old-fashioned type of man, who persuades himself he has successfully "supervised" everything, I'm mad about it. ▽





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# SANCHEZ IMPACT

*(Continued from page 140)*

aren't," Sanchez says, "any disturbing women anymore. Loulou de la Falaise may be the last of the disturbing women. . . ." Loulou and her mother, Maxime de la Falaise, who, Geraldine Stutz of Henri Bendel said, "is the best-looking woman I ever saw," are great friends of Sanchez.

"The disturbing woman," Sanchez says, "is not destructive. Not self-destructive. Dietrich is disturbing." He talks of Dietrich and Von Sternberg and the film *The Devil Is a Woman*. There is something androgynous about the disturbing woman, perhaps. Unsettling. She is like *Orlando*, one of my favorite books.

The disturbing woman. She disrupts, rearranges preconceptions. She may be the soft, feminine woman in the exquisitely tailored cashmere robe or the lanky, angular woman in the Rita Hayworth long-torsoed flowered gown with black lace. She creates erotic impact through surprise: the sultry woman in the childlike simplicity of the white batiste nightshirt; the child-woman in the black velvet kimono or in Lurex and satin.

There was a time, during the angriest years of the Women's Movement, a certain stage of the sexual revolution, when we were quite severe about ourselves. "For such a brief moment," Sanchez says, "women didn't love such things." And, indeed, they were not there to love.

But, it seems now we are secure enough to want to be disturbing. With all the power we can have, we see again that there is nothing quite like the feeling of someone's wanting to be close to you. Sex is still the ultimate disturbance. We want to create a little trouble in someone's subconscious here and there. And, with inhibition gone, erotic tension has to find a new kind of theater.

The game would be called the new decadence; it would be more erotic now to wear underwear, since it doesn't disturb anyone anymore if we do not wear it. We want underwear for the delight, perhaps, of taking it off. Flesh is always more exciting when framed by boundaries of satin and lace, and, ah, a touch of black elastic. How else to explain the phenomenal sales of garter belts for which, according to astonished buyers, no one seemed to be buying the stockings that, persumably, they were designed to hold up? It may be that we have missed the guilt that feeds the sexual imagination—and the innocence.

The trappings of seduction are generally innocent. The most overtly suggestive film star endeared us to her because she was ingenuous, naïve, and wide-eyed—sort of "who, me?" about her impact. One could fantasize because it was understood there could be no threat of reality, no relationship to endure. In this same way, as Sanchez says, the Frederick's of Hollywood catalogue is completely innocent. It is the schoolboy's idea of wickedness, presenting a smooth, frilly promise in safe black and white. And the lingerie there is safely drawn on vacant-eyed young girls.

It is quite another matter, and one of the most extreme disturbances, to see such things on a real woman. For this perfect and most profoundly disturbing reason of all: the first satin and lace lingerie most of us, male and female, ever saw, was on our mothers. No wonder we fled from it for so long. No wonder we do not want, or did not want to be, this disturbing woman—because the first disturbing woman was Mother, and she was the most disturbing of all.

When those of us who have the luxury of dabbling in such concepts as the new decadence—concerning ourselves over the plight of black lace and today's world—remember Mama, it is often as a soft shape moving under bias-cut satin, a satin which both concealed and revealed certain textures that were not quite flesh, certain fragrance, dimples one longed to touch as one stood not quite waist high. . . .

And what is it about the lace and the ruffles, always the ruffles, like the ruffles on the can-can dancer (a real can-can dancer did not wear underwear. Oh, my dear!)? Are the ruffles the frame to accentuate the mystery? Moving always, now you see me, now you don't. Do we love the paradox of lingerie that conceals and reveals, evades the direct confrontation with sex because Eros responds to what it first felt, a feeling junkie, lost to the first touch—and lives in terror of that? This, of course, is the new decadence.

It is also the old decadence and Sanchez knows this well. He understands because he has read the writers who understand: Colette, Anaïs Nin, *Dreamers of Decadence* and *Les Orientalistes* by Philippe Jullian . . . Rimbaud. We talk of the time near the end of the last century and the beginning of this, when men and women wore flowing Oriental robes at home and artists made these same connections, and tried to drift to a perfect midpoint through the dreaming state. It was also called a time of decadence.

The essence of erotic sophistication comes from a European tradition of what is alluring, elusive, and taunting. And Fernando Sanchez, born in Spain to a Spanish father and Belgian mother, raised to *la vie flamenco*, has fused this tradition with contemporary American life. As Geraldine Stutz says, "It's a remembrance of things past—not to be confused with nostalgia."

"I read always," Sanchez said, "I loved *A Thousand and One Nights*, and all those children's stories in which the Christian prince was always taken away by a Moor. I was surrounded by flamenco music, and the *cante jondo* singing in Spain. This is singing which comes from the *duende*, the soul."

In his workroom, a picture of Sanchez's mother—an elegant, beautiful woman—is on the bulletin board near a drawing of Yves Saint Laurent, a schoolmate and close friend. "We are like brothers."

The workroom is small. Sanchez appraises the setting, rearranging things like a host who sees his surroundings in a new way, from the vantage point of the guest.

A strip of pink maribou hangs over a red fire extinguisher. A fountain of maribou strips in scarlet, pink, yellow, and lime green spills out from a corner. There are bolts of sunset-colored lamé, shocking-pink lace, point d'esprit, sequinned appliqués, and velvets, satins, and batiste. "Batiste ages well," Sanchez says, "really becomes baby skin, like a handkerchief—limp, marvelous, very, very soft." I love the way he speaks, a French accent warmed by the Spanish tone. A muslin mannequin with black maribou over its shoulder is wearing black panties with wicked straight pins studded around. Nearby, Nieve, who does the Sanchez handwork, is sewing. "I like fine details," Sanchez says, "I like my seams to be covered. Trimmings must be more for edging, for finishing, than trim."

Sanchez shows me a new maribou jacket. "Women love maribou." He works it like mink. The lining here is quilted satin. Tiny satin flowers cover the seams in long rows—it looks like a giant sachet. Mink—in 1975,

"Secure enough to want to be disturbing"

Sanchez won a Coty American Fashion Critics Award "for upgrading the status of furs." He was the designer for Revillon furs in Paris and New York for twelve years. "I designed mink hideouts. I could do anything. Pave it with sable if I wanted. I did them. . . ." And he does this flamenco gesture with his hands, expressing a kind of ebullience, freedom, to describe how he worked with fur. Before going to Revillon, Sanchez worked at Dior, designing accessories, sweaters, and lingerie for Dior boutiques in Europe. He became a commuter between Paris and New York and then designed several lingerie collections here.

There is an extraordinary affection for Sanchez that goes beyond professional admiration, coming from everyone who works or has worked with him.

In his offices in New York, quite correctly, in a building with art galleries on Fifty-seventh Street, there is very much a family feeling. With his partner, Jean Pierre Xuereb, Sanchez opened these showrooms, in November 1973, for a collection that appeared in the spring of 1974, a collection that won Sanchez a special Coty Award for his contribution to lingerie and loungewear. And, last year, 1977, Sanchez won another Coty Award, "for expanding the boundaries of his clothes beyond the boudoir." (I dearly love the idea that somewhere there are people who believe in boudoirs.)

Jean Pierre talks about the beginning: "We had no notion of the 'intimate apparel' world. It was then rows and rows of pink gowns selling for perhaps $25. We came out with gowns selling for $100 to $125. Sanchez brought back fashion and life to the lingerie business. We had one gown, a Jean Harlow gown, in the Neiman-Marcus catalogue that Christmas of 1973. We sold four hundred of them at $120 each. It was unbelievable. There was a recession to fight against then, and the concept of a *collection* in lingerie was new. Now we are recognized. We are very close to the consumer. She will come up to Sanchez when he makes an appearance at a store and say, "I want a gown with this French lace in batiste that fits my body like a dream, so please *do it*."

Sanchez himself is most comfortable when he is at home—in his house with the lacy white arches in Morocco, at his place in Paris, or in his loft in New York: the loft is the perfect place to imagine anything. Lillian Boffman, his housekeeper, has made tea for us in a fat Fiestaware pink teapot. Sanchez has changed into an at-home costume of a full shirt with a cashmere kimono, silky black pants, and wedged slippers.

There are huge white cushions in a corner seating arrangement, a desk, a large dining

table that is two Parsons tables pushed together. Baskets everywhere. Japanese drawing boxes, boxes of Magic Markers I would dearly love to get my hands on and, at one end, a bed on a platform surrounded by airy rattan shades, which, when the light is on, and the shades pulled down, has the effect of a stage behind scrims. The spread is fur and the sheets are pink, with many shades of peach and pink pillowcases. Hanging baskets of belts and bags and accessories are suspended near the bed area.

I keep thinking of Sanchez as an artist rather than designer, not because he ever refers to himself that way but because that is how everyone refers to him and because that is how I see him. That is how Jean Pierre sees him, "He is an *hidalgo,* one of those Spanish men from the seventeenth century—Rabelaisian, but mysterious. He is an artist and philosopher about his life and career. His way of working is not to be a presence in the office from nine to five. He may be dreaming, thinking of colors. . . ."

Sanchez is different from any other designer I have ever met. He warms to me slowly and does not seem to have affected, in any way I can see, a public personality. I cannot imagine him at a formal dinner party. I have heard that, when he does go, he will wear something a little disconcerting. Never the traditional black tie, of course, but, say, a shirt that should have cuff links, only he will not wear cuff links, will, instead, have his sleeves turned back once. In conservative situations, which I suspect he will try to avoid, Sanchez will, in any case, make his declaration.

"Clothes," Sanchez says, "explain people's denials and desires. They reflect the sociology. I love to see what people do with their clothes, how they show their personal point of view. I have been interested in this since I was a child."

Sanchez is the kind of adult whom one can imagine having as a childhood friend. What I would like to do is to sit with him here like children, on his huge linen cushions, and look at picture books and watch him draw, and hear him speak about women and stars and dreams, to be enchanted as he enchants everyone who comes into contact with him, as he has enchanted all of our lives with his clothes.

Sanchez has given us every opportunity to be disturbing, and we are beginning to love it. Although some of us are still unsure. Marie Rose Vergult, the vice president of the Sanchez company, tells the story of the woman who tried to return the Sanchez nightgown, coming in bearing it, all black and frills, holding it away from her body, almost not daring to look down at the wanton silken object lying like the skin of her own shadow in its box. Her husband, she exclaimed, had bought her such a thing. Imagine. "This is not for me," she said quite clearly. And the salesgirl, who Marie Rose makes quite sure we understand was French (but of course) said, "Your husband sees you this way. Absolutely you must keep it."

Four years ago, to disturb my husband in the most interesting and extravagant way (as Sanchez himself says, "Everything I touch becomes expensive"), I bought a black velvet, black maribou-trimmed Sanchez negligee, cut down to here and slit up to there, with full, open sleeves, and the most dazzling train. "What," my husband said, "are you going to do with that? Where will you wear it?" And with certain resignation I returned it. A month does not go by that I do not regret that decision. Such a writing costume it would make, for one thing. It was, for all the seduction of the design, the disturbance in every square inch, completely comfortable. I think a writer should dress to receive her characters, and, heaven knows, one must seduce them into existence.

The rhythm of Fernando Sanchez is not jet world—it is dreaming. By drawing upon myths and dreams, by not studying trends, he has understood the paradox of the longing for refined detail, for exquisite texture, and the insistence upon comfort and total informality—the luxury that is airy around the body. Sanchez has given us a new world of clothing to dream in, to wrap and drape ourselves in as softly as dreams. He understands what we are longing for and produces it before we are even aware we are having that longing. ▽

## KENNETH ON HAIR

*(Continued from page 147)*

hair every day? 2. How do you want to handle it? The facts that hair is curly or straight and thin or thick are considerations; but, what we are really talking about in terms of "style" is freeing people from a lot of involvement with their hair. The way you wear your hair should always be a style *you* can handle . . . you can wash yourself, towel/blow dry, comb with your fingers—and that's it. But, however you wear your hair: it must be appealing, attractive, and comfortable for you.

**What are the most important hair considerations today?**

**Kenneth:** A haircut that works for hair's texture, weight, and curl pattern (or lack of it) is the best—and only—kind of haircut to have. Next: Can you make your hair look good on a daily basis? I don't think any woman plans to go to a hairdresser every day anymore. I'm not even sure women want to go every week. I think there is a new generation of women who want to go every six or eight weeks, or as infrequently as every three months, to get a haircut. And that's it. The rest of the time women do their own hair. . . . I don't think people even think of their hair in terms of great change anymore. They want a hair look that's basic, comfortable, easy. And then hair can be changed . . . for evening, for a day, in some easy way.

**When you talk to women about their hair, what do you generally advise them?**

**Kenneth:** If you go to a salon and get your hair cut or styled and it doesn't work, go back and *say* it doesn't work. People are more knowledgeable about their hair today. They should have more to say about it because they live with it. It's not healthy for a woman (or a hairdresser) to be rigid about her hair. I don't think you can come up with a truly successful look if you are.

**A few tips from Kenneth:** Do understand your hair; get to know its texture. . . . Pay attention to hair between shampoos—how it works or doesn't work. . . . Talk about your hair when you go to the hairdresser. . . . And if you find a hairdresser who doesn't want to hear what you have to say or to help you, get out of the chair and leave. ▽


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## WINNER WOMAN!

*(Continued from page 131)*

generous in explaining, but disinclined to waste time.

**How did you happen to choose physics?**

**Yalow:** Physics was considered inappropriate for women when I was growing up; but, in 1938, *Madame Curie,* Eve Curie's book about her mother, Marie, came out. Every woman scientist read that book twenty thousand times. We were all going to be like Madame Curie. I had wanted to become a doctor of medicine; but, even should I have gotten into medical school, which was unlikely then, I could not have afforded it. Besides, nuclear physics was extremely exciting in those days—every experiment won a Nobel Prize. And the physics department at Hunter College was especially fine. There were Jerrold Zacharias, Duane Roller, Herbert Otis. . . . Zacharias' wife helped me to get a job as a secretary to Rudolph Schoenheimer, the distinguished German biochemist.

I was eligible to enter graduate school in the fall of 1941—after the draft had begun. Because of the limited supply of men who were as good as I was, I became the first woman appointed to the faculty of engineering at the University of Illinois since 1917. The only woman, with four hundred men. I was paid $70 a month plus free tuition. I was a rich woman.

**Except for Marie Curie, were you influenced more by men than by women?**

**Yalow:** Most of the leading women teachers at Hunter were unmarried. They expected a lower sense of vocation from women than from men; they thought my goals were too high—that I was "too aggressive" because I was determined to be a successful scientist *and* a married person. I've always been well organized. I've always considered what I wanted, been prepared to work for it, and have given great thought to the complications associated with the paths I was likely to choose. Women, even now, must exert more effort than men do for the same degree of success.

**Both you and your husband are physicists. Was there professional competition between you?**

**Yalow:** It was the end of World War II and there were still plenty of jobs for physicists, so that there was no difficulty in obtaining two positions.

**How did you manage with the children?**

**Yalow:** Life was a lot easier then—there was more household help. I had live-in help, a very kind woman named Helen Archer who had four children of her own—she worked through her pregnancies at my house. And my mother came over almost every afternoon until the children were old enough to go to school. But I've always had time for my children—I went home every day for lunch. When the children were small, if I worked on weekends, they came to the laboratory with me. When they were older, I took them to museums, on trips. . . .

**Given your first-hand experience with discrimination against women, why are you on Bakke's side?**

**Yalow:** I believe very strongly that, if you have pride in yourself, reverse discrimination is not the way to gain upward mobility. I would resent it if places were set aside for women—it would imply that women cannot compete on an equal basis.

**But take your live-in maid. Could she take care of your children and her children and still compete, say, for a place in medical school? Doesn't she deserve special consideration?**

**Yalow:** There are enough women, Blacks, Puerto Ricans, Chinese . . . who can measure up now, if they make the commitment to do so and if their families make the commitment to help them.

**But what if their families don't?**

**Yalow:** Then I think they need support from the government. But having that support, they must then be prepared to compete as equals.

**You had a male collaborator—did that make things easier for you?**

**Yalow:** It made it easier and harder. It was easier in the sense that there was a front man at a time when a woman could never be one of the boys, could never, whatever her abilities, say, play poker or pinochle with the boys. But there was a disadvantage in that whenever there is a woman/man team, the woman tends to be thought of as someone who tags along. Take Gerty and Carl Cori, who shared the Nobel Prize in 1947 for their discovery of how glycogen is catalytically converted. Even though all of their papers were joint and everyone who knew them considered them indistinguishable, when Carl Cori received the Lasker Basic Medical Research Award in 1946, Gerty Cori did not share it with him. It was not until thirty years later, when I won, that a woman was to receive that award.

**Are you for ERA?**

**Yalow:** Yes, because I think it will make it easier for women to succeed. I also believe in government funding of abortion. So long as abortion is legal, I don't think the poor should be deprived of it just because they're poor—I think that restriction limits their potential for upward mobility.

**Why is your funding as a VA senior medical investigator less than that of any other VA senior medical investigator?**

## IMPROVE POSTURE

*(Continued from page 149)*

**Poor-posture factors:**
One of the most important contributing factors to poor posture is muscle condition. "If the muscular structure supporting the spine is too tight (under tension) or too lax (under-exercised), correct body alignment will be difficult to achieve," says Dr. Moffat. Consistent and regular exercise is needed for overall maintenance of good muscle tone and is a means of relieving tension. The ideal exercise program: every day for twenty minutes.

How does tension affect posture? According to Dr. Moffat, the more tense you are, the more the head goes forward, the tighter the muscles in the upper and lower back and the neck tend to be. Persistent muscle tension contributes to decreased blood circulation in muscles, which in turn can lead to muscle soreness and eventually —and more seriously—stress on the bony structures within the spine.

**Other factors contributing to slumping posture . . .**

- Excess weight places undue stress on postural alignment.
- Carrying a heavy shoulderbag. In order to keep your bag on your shoulder, you must pull your shoulder up and into a position that increases the amount of tension on the spine. Carrying a heavy bag for long periods leads to increasing postural malalignment; the spine becomes unbalanced and the level of muscle tension remains consistently high. The same thing happens when you carry a heavy suitcase. If you're traveling, Dr. Moffat's tip: carry two small suitcases, rather than one big one, to balance shoulders with even amounts of stress.
- Very high heels worn all the time tend to place a great deal of stress on back alignment. "It is almost impossible to stand comfortably and correctly aligned," according to Dr. Moffat, "in a heel height any higher than two inches. If you walk or stand for long periods of time in higher heels, body weight is projected so far forward, you have to arch your back to keep yourself balanced on your feet—your base of support."

**Two body positions that tend to put the most stress on postural alignment:** (1) reaching overhead with back and neck arched (keep a small ladder handy); (2) bending upper body straight forward over hips and knees—for instance, when vacuuming. Ironing also stresses the vertebral alignment.

Dr. Moffat's tips: Learn to iron sitting down or standing with one foot on a stool. Either of these simple modifications takes pressure off the back.

- Brushing teeth, when the basin is low, is one of the worst chores for the back. For people who have back problems, the best way to brush teeth is to *bend* knees first, then stoop over sink, rather than bending straight over.

**Exercise: what's good, what's bad**
Swimming is, by far, the best all-around conditioner by Dr. Moffat's standards. However, she suggests if you have a bad back, swim only on your back. Swimming on the stomach arches the spine. Also bad for the back: the side stroke, because as the upper leg goes back, the spine goes into (overarched) hyperextension.

Bad back but love golf/tennis? They're not the best sports for postural alignment. "If you play tennis, I suggest playing doubles rather than singles, serving sidearm, and avoiding overhead smashes—all help to reduce stress on the spine." Golf presents another problem. "Most people tend to hang over at a right angle when placing or retrieving the golf ball. Squatting, bending at the hips and knees rather than the waist, helps to alleviate stress on the spine."

**Are you a runner or a jogger?**
Running—because of its smooth, gliding motion—has a less detrimental effect on postural alignment and the spine than does the up-and-down motion of jogging. Whichever you do, hard street surfaces increase stress on the spine. One back saver: good running shoes. Another: try to cut running

**Yalow:** The VA would love to shower money on me. As a matter of principle, I have always turned down more money than I could spend usefully. Too much money is disruptive. What we need are wise people evaluating who's doing good work and making sure that those of us with bright ideas have enough money to work but not so much money that we're taken away from our benches to write research contracts.

If the VA hadn't freely supported Sol [Berson] and me in the 'fifties when our ideas weren't very popular, it's questionable whether modern endocrinology would have developed to its present stage. We probably wouldn't have been able to submit a research proposal that would have met the National Institutes of Health's criteria—they would have required us to project our work for three to five years. No really original investigator can say what he's going to do for that long a period in the future—and be honest about it.

**Would you accept a chair at whatever you consider to be the most distinguished university in the country?**

**Yalow:** No. Frankly, I'm happy in my laboratory. The scale is just right for me to be involved in every aspect of my research.

**Did I read that your paper about the application of RIA as a possible tuberculosis test was recently turned down for presentation at a joint meeting of three major medical associations?**

**Yalow:** Yes. Want to see a list of my rejections? I've been rejected by my peers so many times that I'm not sure about the best way to get new ideas circulated. It took about six years, from our first report in 1959, for radioimmunoassay to be used extensively.

**So how do you win a Nobel Prize?**

**Yalow:** Freedom and hard work. ▽

---

time on concrete surfaces; run—when you can—on either dirt or grass. If you run on sand, keep in mind that soft sand produces more of a jogging-type action (sand running is also one of the most strenuous exercises you can do). "What I generally suggest," said Dr. Moffat, "is to run on the firmest sand on the beach (where water comes in)—it places less stress on the back."

**What about sitting?**
Sitting can—and often does—place undue stress on postural alignment. Always choose, when you can, a good straight-back chair that allows the spine to be totally supported, with hips and knees flexed, feet resting firmly on floor (for a picture, see page 149). In addition, if you're working at a desk, keep the chair as close to the desk as possible—it's a good way to keep the upper portion of the trunk well-aligned. Never: cross legs—when you do, alignment becomes unbalanced; body weight is shifted to one side. Instead, cross ankles or leave feet together flat on the floor.

**When you're driving** . . . keep car seat forward, so knees and hips are bent, and legs are not stretched out too far. (Depressing brake and gas pedals with an outstretched leg tends to hyperextend the back.) Another Dr. Moffat don't: driving steadily for long periods of time; the static nature of such sitting can put stress on the back. ▽


# Read this and cry.



Froilan lives in the highlands of Guatemala in a one-room hut with dirt floors and no sanitary facilities. Labor there is so cheap that, for men like Froilan's father, hard work and long hours still mean a life of poverty. But now life is changing for Froilan.



Her name? We don't know. We found her wandering the streets of a large city in South America. Her mother is a beggar. What will become of this little girl? No one knows. In her country, she's just one of thousands doomed to poverty.

The world is full of children like these who desperately need someone to care, like the family who sponsors Froilan.

It costs them $15 a month, and it helps give Froilan so very much. Now he eats regularly. He gets medical care. He goes to school. Froilan writes to his sponsors and they write to him. They share something very special.

Since 1938 the Christian Children's Fund has helped hundreds of thousands of children. But so many more need your help. Become a sponsor. You needn't send any money now—you can "meet" the child assigned to your care first. Just fill out and mail the coupon. You'll receive the child's photograph, background information, and detailed instructions on how to write to the child. If you wish to sponsor the child, simply send in your first monthly check or money order for $15 within 10 days. If not, return the photo and other materials so we may ask someone else to help.

Take this opportunity to "meet" a child who needs your help. Somewhere in the world, there's a suffering child who will share something very special with you. Love.

## For the love of a hungry child.

Dr. Verent J. Mills OVOG10
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Please send my information package today.
☐ I want to learn more about the child assigned to me. If I accept the child, I'll send my first sponsorship payment of $15 within 10 days. Or I'll return the photograph and other material so you can ask someone else to help.
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Address _____

City _____ State _____ Zip _____
Member of American Council of Voluntary Agencies for Foreign Service, Inc.
Gifts are tax deductible. Canadians: Write 1407 Yonge St., Toronto, Ontario M4T 1Y8.
Statement of income and expenses available on request.

## Christian Children's Fund, Inc.

## SEXY BABY TURN-ON

*(Continued from page 128)*

goody children of the 'fifties. But their popularity is fed by tremendous parental resentment—the disenchantment after the 'sixties when their sacrifices had been thrown in their faces by children who turned against parents en masse and became "aliens." The fear of the revolt of children runs deep in our culture. At one time, in Connecticut, children over the age of fourteen could be executed for disobeying their parents. What is disturbing about the monster children is the exaggeration—the baddy-baddy as unreal as the goody-goody—and the parental fears they hint at without resolving.

Even more disturbing, in a different way, is child sexuality. After all, sexual precocity on the screen reflects an existing phenomenon: youngsters are having sexual experiences earlier and more frequently, and parents' attitudes are a major factor in what they do and the guilt they attach to it. The pairing of older men and women with much younger girls and boys carries an unmistakable suggestion of incest; and, for making this subject cinematically feasible, Louis Malle may take dubious credit. Long before *Pretty Baby,* Malle gave us in *Murmur of the Heart,* a portrayal of a mother-son love affair, as if it were an idyllic and acceptable rite of passage instead of the perilous and traumatic experience it is, or *ought to be.*

A recent letter in Playboy magazine revealed a young man's sexual initiation at the hands of his mother. She had taught him everything else about life, so why not sex! In her hotel room, she did what she could to provide him with a guiltless fulfillment of his Oedipal fantasies. But Oedipal fantasies were never meant to be realized. This is precisely where guilt does and should occur: when one crosses the line from fantasy into a reality that every instinctual and ingrained reflex cries out against, a taboo on which the sanity, the very existence, of civilized society rests.

A more common, and more dangerous, form of pedophilia is sex between fathers (or uncles, or older men acquaintances) and daughters/young girls. It is also more popular as a screen fantasy; and its credibility rests on a notion, perpetuated by men, that young girls are really temptresses in disguise—old and sexually knowledgeable beyond their years. The guilt for the seduction, and the corruption of innocence, is thus conveniently transferred onto the female. This is a fallacy (giving rise, for example, to the "rape fantasy"—that women deep down want it, etc.) so ingrained in our social thinking that it is passed on unquestioningly. Judges believe it. Directors exploit it.

Introduce, in a properly titillating context, a precociously sensual Brooke Shields or a Jodie Foster, with extraordinary unchildlike eyes, and it is easy to project onto her a sexual knowledge that she does not possess. But what is titillating for audiences may be damaging to these children. They are not allowed to mature according to the normal stages of childhood (if such even exist anymore) during which sex is repressed or sublimated into nonsexual activity. We know now that, contrary to the rhetoric of the sexual liberationists, there is no such thing as "guiltless" sexuality. Children who have been molested by older persons (75 percent of whom are known to them) and children initiated into sex before they are ready bear scars forever. And it is they, alas, not the adults—their exploiters and assailants—who are burdened with feelings of guilt.

It is important for young people who have suffered sexual trauma to "talk it out," to exorcise it; but what about their elders, what about the child abusers and molesters? Must we discuss and endlessly understand their plight? Must we extend our tolerance to them and their neuroses? Isn't it time to withhold our understanding, selectively, and affix guilt and responsibility where it belongs, so that its victims may go free?

By treating every vice and sin not as a vice or a sin but as a problem or an understandable impulse, we create a climate favorable to such impulses. Talking about the "impulse" becomes a way of excusing, of extenuating guilt. The mere mention of child sexuality or child abuse brings it out of the realm of the unmentionable, the taboo and into the realm of possibility. The unthinkable first becomes thinkable, then do-able. By not ostracizing the adult, by treating him as one of us, we do indeed become accessories to the crime, guilty by association.

Isn't it time, then, to stop talking and start listening? It may be that, beneath the perverse sophistication, the pierced ears, the foul language of our teenage mini-adults, there are children crying, perhaps screaming for protection. We don't have to incarcerate them, we don't have to put the girls in Tracy Austin pigtails and pinafores to assure them safe conduct through the stormy, sexually threatening waters of adolescence.

"Older men and younger girls, younger boys and older women: the unmistakable suggestion of incest"

The problem is not with them, it is with us, adults who have in effect become children. By refusing to grow up and assume the voice of moral authority, by insisting on instant gratification, we too often compete with children on their ground, then wonder why they linger so long in adolescent limbo—sexually wise and spiritually immature, without adult role models to emulate. It is perhaps time to question the rhetoric of salvation through sexual fulfillment, and to learn once again the values of restraint, and yes, "repression."

It remains to be seen whether those audiences who clamor for "family films," will be willing to abandon the sexy nymphets of the 'seventies for the sugar dumplings of yesteryear. But we can't have it both ways. If we want children to enjoy their childhood, we must reestablish a safe distance between them and us, and reduce the social and sexual pressures to which we now expose them in the name of enlightenment. ▽

## STORE WINDOWS

*(Continued from page 129)*

vice is poverty. In the Purgatory of windows, Blessed clients pass into the Heaven of the shop to partake of toys, food, whatever, while the Damned must slouch back to the Inferno of poverty, driven by angels, with nightsticks if necessary. But until the Last Judgment is made, the Damned and the Blessed can mingle democratically in *front* of the displays.

The shop window also resembles Limbo in its intimations and imitations of death—silence, tranquillity, *rigor mortis.* The mannequins, with their taut smiles and inward looks, their stop-action gestures, their increasingly complicated and equivocal interrelationships, perform a dance of death-in-life. And death, as all good salesmen know, is one of the all-time favorites of kids of all ages. Why else do so many children flock to the Egyptian wings of museums? They go for the mummies. They go to shiver deliciously at corpses as dry as breakfast food.

The sensation of dreams, of Eros and Thanatos, of otherworldliness, in shop windows is what made them so popular with the Surrealist artists. De Chirico, Dalí, and Bellmer fell in love with mannequins and transformed them into internationally celebrated fetishes. By the 1940's, shop-window dummies became the Surrealists' best friends and loved objects; they were chosen for their fashionable glamour, their sex appeal, and their passive deportment. (The Surrealists wanted women to be slaves.)

These artists profoundly influenced commercial window-display designers, especially those in the more ambitious and adventurous luxury stores. Fashion used vanguard art for the first time since the eighteenth century. The painters' startling perspectives, unusually juxtaposed found objects, exotic posturings and costumes became part of the argot of chic shop fronts. The strong undercurrent of erotic sensuality in Surrealism was transposed to window displays (what censors could object, after all, to plaster-of-Paris décolletées?).

After Surrealism, other art movements were reflected in the windows of Bonwit Teller, Saks Fifth Avenue, Henri Bendel, and (more recently) Bloomingdale's. There were Neo-Romantics of the late 1930's and early '40's—Berman, Tchelitchew, and Bérard (Bérard connects to Dior and thus is part of Saint Laurent's heritage). Before Pop Art became famous, two of its most original founders, Robert Rauschenberg and Jasper Johns, helped to design windows, thus securing for Bonwit Teller the footnote in art history it had established twenty years before when Dalí plunged through a Fifth Avenue window in search

*(Continued on page 184)*

# **PERSONAL:** He Beat Me

**By Jill Blumberg Victor**

# Battered wife tells why she took it for seven years

EDITOR'S NOTE: *The author urges anyone interested in supporting Federal legislation aiding battered wives to ask her Congressmen and Senators to cosponsor the Steers-Boggs and the Mikulski proposals, currently being studied by committees.*

I write this article under a pen name. Although it has been almost a year that I have been separated from my husband, I still fear financial and physical repercussions. I share my feelings and findings as a battered woman in hope that the next battered wife need not hide as I do.

I met my husband at a lovely mountain resort, on a singles' weekend. I was impressed with this resident in psychiatry who had a great deal of interest in marital therapy. He seemed a bit anxious but kind.

We quickly became engaged and lived together for six months before our marriage. During this period, I noticed nothing unusual or explosive about his temperament. "Communication" was the catchword in psychiatric circles that year, and I thought ours was excellent.

My awakening came about six months after the wedding. We were invited out, and I suggested some clothes for him to wear. I may have mentioned them twice, when, suddenly, my husband came at me, threw me on our bed, and began beating on my back with his fist. I was more shocked than hurt and wandered around in a semi-stupor for an hour. But my husband apologized, and convinced me that we should continue with our plans for the evening. I had no idea of what excuse to give the other couple; and so, as I would do many times in our marriage, I swallowed hard and went on.

I forced myself to think as little as possible about the beating. Today, I am amazed at how little I examined my feelings about the abuse and its effect on every facet of my life, throughout the seven years we were together. When the media began analyzing the problem of wife beating, I would turn off television news reports, close the pages of magazines. If a suspecting friend probed the topic, I would change the subject quickly or would deny the situation—to myself and to her.

One of the few reflections I permitted myself was after the first incident. Why had he not demonstrated violent behavior when we lived together before the marriage? One explanation surfaced when I was doing research for the legal proceedings of my divorce. Researcher Richard Gelles wrote in his book *The Violent Home: A Study of Physical Aggression Between Husband and Wife* (Sage Publications, Inc.), "From our interviews, we are still convinced that in most cases a marriage license also functions as a hitting license."

Although the abuse continued at intervals for seven years, the incident I best remember was waking up with stitches over my eye and a mammoth black-and-blue mark on my face.

We had gone to a furniture sale. I wanted two lamps, which my husband finally allowed me to buy. On the way to a restaurant, we continued a low-keyed argument over the amount of money we had spent. He stopped the car, began to leave, turned instead, and whacked me in my eye. "I love you," he yelled. "Why do you force me to do these things?" I tried to muster any calm I had, realizing that I needed to get to a hospital. "Please," I implored, "just drive me to an emergency room."

My husband became confused and got onto the wrong side of the highway. It took us over an hour to make the ten-minute drive to the hospital. I was sewn up, as he dictated the hospital record to the ward clerk. Later, during the legal proceedings, my husband would insist that I had hit my head on the windshield and further deny any physical abuse during the marriage.

The next morning, I felt sick and ugly. My husband had left early, ironically, to work in the emergency room. I tried not to look in the mirror as I dressed for a brunch where I had agreed to meet him. I felt trapped in a hideous, destructive marriage but was terrified at the thought of being alone. I would continue to go through the motions of a marriage for five more years but could never again feel love for this man who had physically and emotionally scarred me so badly.

I was seeing a psychiatrist; and, shortly before this incident, the doctor had determined that it would be helpful for my husband to come in. My husband was reluctant and embarrassed but had agreed to several sessions of family therapy. The week following my visit to the emergency room, my husband and the psychiatrist convinced me that I had provoked the abuse and must learn to control myself lest I push my husband into such action.

I have since discovered that an abused wife has status in society similar to a rape victim. Supposedly, the raped woman is "seductive," seeking violent intercourse. In much the same logic, the abused wife "provokes" her husband's violent behavior. This thesis was reinforced by my husband's attorney, a woman, in brutal questioning during legal proceedings.

Incidents recurred throughout the marriage. Usually, his slaps were directed to my face, except when I was pregnant. Then, he attacked my abdomen. Not all of my beatings were severe. However, Del Martin, in her book *Battered Wives* (New Glide Publications), makes the following point:

*(Continued on page 185)*




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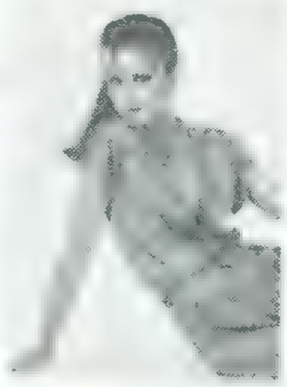
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# The LOOK of the YEAR

## ...and where to find it: all stores and fashion details for pages 96-121



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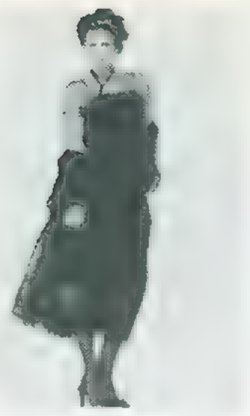
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**NEW YORK/ NEW YORK**

**Pages 96-97:** Geoffrey Beene's wool/silk jacket and skirt (Agnona*), silk crêpe de Chine blouse (Corisia*/Pomezia), and belt. $1,390. Mid-Jan., Bonwit Teller; Jacobson's; Marshall Field; Dayton's; Neiman-Marcus; I. Magnin. Earrings, bangles: Marsha Breslow for A&M Breslow. Bloomingdale's; Woodward & Lothrop. Hanes pantie stockings. Shoes, Geoffrey Beene. I. Miller; Bullock's, Westwood. **Page 98:** Calvin Klein crêpe de Chine dress with belt, (Pomezia silk), $240. Feb., Saks Fifth Avenue; Kaufmann's; I. Magnin; Frederick & Nelson. Richard Charles Glassen earrings, necklaces. Bonwit Teller; Lou Lattimore. Round-The-Clock pantie stockings. **Page 99:** Calvin Klein silk charmeuse blouse (Y. Nishida), $140; cotton damask pants (Braghenti*), $100. Feb., Lord & Taylor; Garfinckel's; Montaldo's; Hudson's; Bullock's. Bracelets, diamond earrings: Bulgari-Danaos Ltd. Similar Fendi bag, Bergdorf Goodman. Calvin Klein belt. **Page 100:** Bill Blass Ltd. skirt, blouse, vest, coat; Cugnasca* silk. $1,480. Saks Fifth Avenue; Hudson's; Stanley Korshak; Miss Jackson's; Neiman-Marcus; I. Magnin. Necklace by Dionne Cole. Saks Fifth Avenue; Sakowitz. Metal cuff, Andrew Hatfield for Kruger Gallery. Susan Horton sash, Henri Bendel. **Page 101:** Calvin Klein coat (Solbiati Sasil* linen), $220; cotton sweater, $64; wool / polyester pants (Kenneth Berman flannel), $86. Late Jan., Bloomingdale's; Hudson's; Dayton's; I. Magnin. Diamond earrings, wood/gold watch, topaz-and-sapphire bracelet, ruby-and-diamond ring—all, Bulgari-Danaos Ltd. **Page 102:** John Anthony thin wool jacket, skirt (Anglo), silk georgette blouse (Lafitte). $550. Late Jan., Bergdorf Goodman; Saks-Jandel; Hudson's; Charles A. Stevens; Marie Leavell; Bullock's Wilshire. Earrings by Antonia Polizzi, Henri Bendel. Bonwillum Designs bangles, Bloomingdale's Cul-de-Sac. Belt, Antonia Polizzi. **Page 103:** Geoffrey Beene's raw silk jacket, silk crêpe de Chine blouse, wool jersey skirt. $790. Lord & Taylor; Wanamaker's; Hudson's; Frost Bros.; Neusteters; Bullock's Wilshire. Necklace, Geoffrey Beene. **Page 104:** Oscar de la Renta's silk chiffon/nylon lace camisole and blouse; satin-sashed lace skirt (rayon/cotton/silk). $578. Late March, Elizabeth Arden Salons; Wanamaker's; Lillie Rubin-South & West; Stanley Korshak; Neiman-Marcus. Necklace/belt by Angela Valerio for Heaven. Henri Bendel; Ultimo. Beauty Mist pantie stockings. Shoes, Oscar de la Renta for Pankin International. **Page 105:** *Left:* John Anthony's mauve-grey satin chiffon pyjama (Corisia*/Pomezia silk), $540. Feb., Martha; Nan Duskin; Woodward & Lothrop; Stanley Korshak; Stix, Baer & Fuller. Necklace, Ania Kayaloff. Bergdorf Goodman; Sakowitz. Glass bangles, Dona Syen Fantasy Jewelry. Joyce Robinson bag, Bergdorf Goodman. Beauty Mist pantie stockings. Casadei sandals, Erik's Shoes, LA. . . . *Right:* Julio's silk coat (Stucchi Adriano*) and multicolor silk sash, $620; green/white silk tunic, (Cugnasca* fabric), $460; and white silk lace-edged panel pant (Etro*), $490. Late Jan., Bergdorf Goodman; Garfinckel's; Balliet's; Loretta Blum; I. Magnin. Mary McFadden earrings, Henri Bendel. Silver cuffs, Patricia von Musulin. At Artwear. Beauty Mist pantie stockings. Sandals, Geoffrey Beene.



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**PARIS/ NEW YORK**

**Pages 106-107:** Saint Laurent Rive Gauche black/white wool flannel shirt (Abraham), $295; black cotton poplin jacket (Borgomaneri*), $330, and pants (Boussac), $130. Saint Laurent Rive Gauche, Boutique Femme, NY, Washington, D.C., Chevy Chase; Kaufmann's; Hattie; Neiman-Marcus; Frederick & Nelson. **Page 108:** *Left:* Ungaro's black suède jacket, $475: multicolored crêpe de Chine blouse (Rainbow*), $190; black silk pants, $225. March, Emanuel Ungaro, NY; Eleganza, NJ; Montaldo's; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Neusteters; Giorgio. *Right:* Christian Dior's black cotton gauze dress (Marcel Blanc), $285. Late March, Saks Fifth Avenue; Garfinckel's; Barton/Sligh's; John Baldwin; Marshall Field; Sakowitz; Holt Renfrew of Canada. **Page 109:** *Left:* Chloé's black camisole and skirt of silk crêpe de Chine (Bini*) and cotton lace (Reichenbach). $840. Late Jan., Saks Fifth Avenue; Nan Duskin; Saks-Jandel; Barton/Sligh's; Martha, Palm Beach and Bal Harbour; Holt Renfrew of Canada. . . . *Right:* Chloé's black cotton knit blazer, $645; maillot, $150. March, Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. Blazer only, Barton/Sligh's; Charles Gallay. **Page 110:** *Left:* Saint Laurent Rive Gauche black silk chiffon blouse, $320; black/white crêpe viscose skirt, $275 (both, Abraham). Saks Fifth Avenue; Saint Laurent Rive Gauche, Manhasset and Atlanta; Martha, Palm Beach and Bal Harbour. . . . *Right:* Givenchy's beige printed silk crêpe de Chine pyjama (Besson), $495. Bergdorf Goodman; Givenchy Nouvelle Boutique, Atlanta; Sakowitz. **Page 111:** *Left:* Chloé's rust silk blouse, $265; yellow/mocha silk skirt, $865 (both, Bini* crêpe de Chine). March, Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Neiman-Marcus; Charles Gallay. . . . *Right:* Valentino's beige/black printed silk crêpe de Chine pyjama (Menta), $715. Feb., Valentino Boutique, NY, Washington, D.C., Detroit; Martha, Palm Beach and Bal Harbour; The Union; Swanson's on the Plaza; Neiman-Marcus; I. Magnin. **Page 112:** *Left:* Saint Laurent Rive Gauche green shirt (Boussac), $130; beige pants (Ploucquet), $265—both, cotton poplin. Saint Laurent Rive Gauche, Boutique Femme, NY, Washington, D.C., and Chevy Chase; Kauf-


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Mann's; Sakowitz; Frederick & Nelson. . . . *Right:* Courrèges's white cotton/rayon sweater, $130. All Courrèges Boutiques. **Page 113:** *Left:* Saint Laurent Rive Gauche white cotton poplin jacket (Abraham), $540; shirt (Géwé), $130; pants (Boussac), $130. Bloomingdale's; Saint Laurent Rive Gauche, Bay Harbour, FL; Halle's; L.S. Ayres; Dayton's; Sakowitz. . . . *Right:* Ungaro's pecan suède jacket, $750; white linen shirt, skirt, $475. March, Emanuel Ungaro, NY; Barton/Sligh's; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Neusteters; Giorgio. **Page 114:** *Left:* Kenzo's white cotton vest (Wolbo), $80; gold Lurex shirt, $60; white cotton skirt (Boussac), $90. Bloomingdale's; Eleganza, NJ; Dayton's. . . . *Center:* Kenzo's white/purple cotton dress (Cantoni*), $125; white cotton pants (Boussac), $60. Bloomingdale's; Eleganza, NJ; Hattie; Neiman-Marcus; Joseph Magnin. . . . *Right:* Chloé's white silk coat, $850; white acrylic jersey top, $265. (Both Hurel fabrics). March, Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Neiman-Marcus; Charles Gallay. **Page 115:** *Left:* Chanel's white linen canvas jacket, pants (Moreau); peanut silk sweater. $700. Bergdorf Goodman; Rich's; The Union; I. Magnin. . . . *Right:* Chloé's beige silk jacket (Hurel), $450; white cotton top (Diochin), $225; blue cotton poplin pants (Bini*), $285. March, Saks Fifth Avenue; Nan Duskin; Neiman-Marcus; Charles Gallay.

**MILAN/ NEW YORK**

**Page 116:** Missoni's ecru bouclé wool top, $220; matching pants, $160. Late Jan., Bonwit Teller; Nan Duskin; Ultimo; Bullock's. Earrings, Candace Harding Designs. Belt, Marta Salvadori. Henri Bendel; Theodore. Socks, Madeleine. Shoes, Capezio Ballet Makers. **Page 117:** Krizia's khaki linen jacket, $210; white cotton strapless top with khaki trim, $50; white cotton pants, $95 (Solbiati Sasil*). Berg-


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page 120, right


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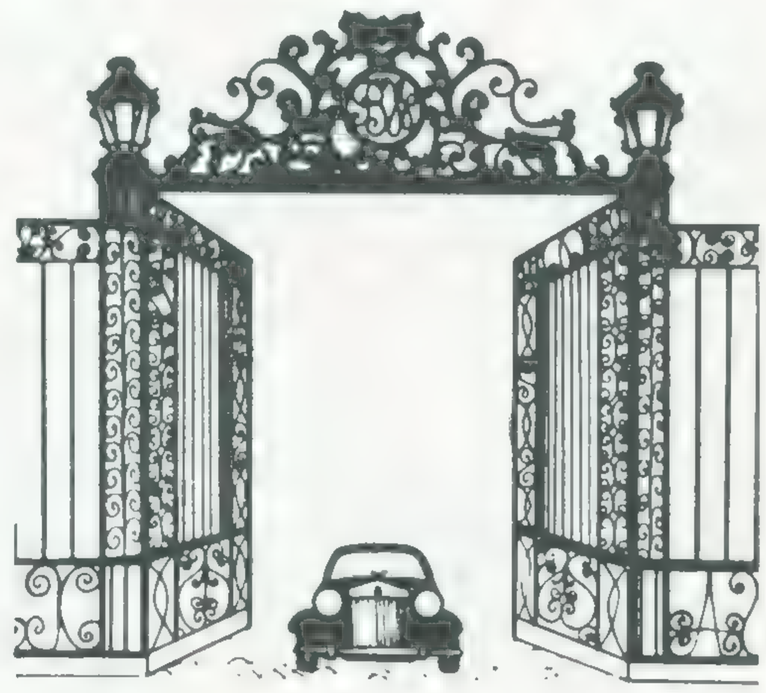
dorf Goodman; Claire Pearone; Bottega Glaseia; Lou Lattimore; Sakowitz; I. Magnin. **Page 118:** André Laug's aubergine wool crêpe tunic, $336; white wool gabardine pants, $286 (both, Gandini*). March, Elizabeth Arden Salons; Nan Duskin; Neiman-Marcus; Holt Renfrew of Canada. **Page 119:** *Left:* Giorgio Armani's beige linen blazer (Telene), $430; peanut cotton knit maillot (Bettazzi), $95. Feb., Bergdorf Goodman; Hattie; Ultimo. Blazer only, Garfinckel's; I. Magnin. . . . *Right:* Basile's mocha cotton jacket, $340; wine/curry cotton strapless dress (Etro*) $150. Bergdorf Goodman; Nan Duskin; Garfinckel's; Hattie; The Right Bank Clothing Co.; Holt Renfrew of Canada. **Page 120:** *Left:* Caumont's beige silk crêpe de Chine jacket (Penchino), $380; white wool gabardine pants (Cidat), $165. March, Bonwit Teller; Garfinckel's. Jacket only, Carson Pirie Scott. . . . *Right:* Complice's white silk satin tunic, pants (Bini*), $375. Late March, Henri Bendel; Eleganza, NJ; John Baldwin; Claire Pearone; Neiman-Marcus; Charles Gallay. **Page 121:** Muriel Gratteau. White cotton voile tunic, cotton/silk skirt (both, Gartex), $500; black cotton gabardine vest, $150. Late Feb., Bergdorf Goodman; Montaldo's; Hattie; Ultimo; Neiman-Marcus.

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**New York/Paris/Milan hair and makeup. Pages 96-97, 103:** hair, Harry King; makeup, Sandra Linter. **Pages 98-102, 104-105:** hair, Garren for Glemby International; makeup, Sandra Linter. **Pages 106-115, 119 (left):** hair, Garren for Glemby International; makeup, Jacques Clemente of Elizabeth Arden Paris. **Page 116:** hair, Garren for Glemby International; makeup, Rex. **Pages 117, 118, 119 (right), 120-121:** hair, Jean-Marc Maniatis; makeup, Alberto Fava.


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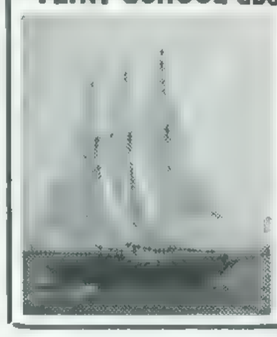
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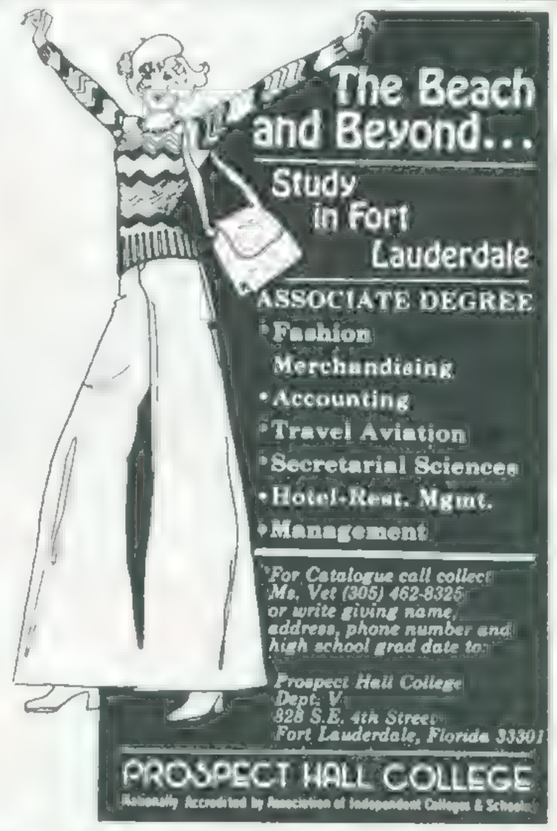
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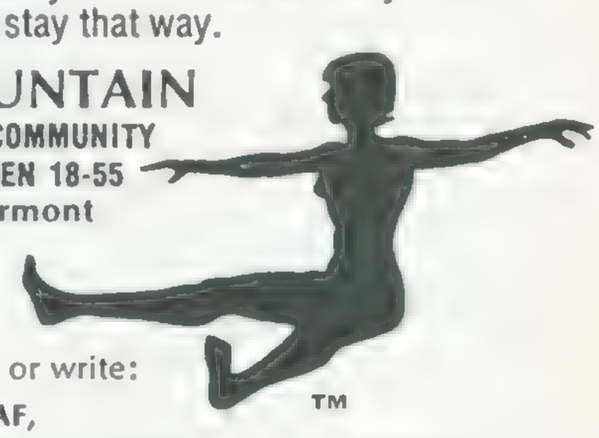
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Mrs. _____
Miss

Address _____

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1-78

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## STORE WINDOWS

*(Continued from page 176)*

of artistic freedom and free headlines. Happenings, Mimimal Art in its psychodrama format, where spooky encounters take place among ramps and steles, also have left a mark.

As this brief outline suggests, store windows also function as a Limbo—a way station—between the fine arts and the applied spaces. Robert Currie, at Bendel, tried to move between the two extremes. He wanted decisive moments and gang whimpers that would be stylish and dramatic at the same time—startling yet seductive. It's a tough balancing act, and you admire Currie for attempting it.

Considered together, shop windows are among the more diverting phenomena of the modern capitalist system. They're part of the "trimming," to use an old-fashioned word, that glamorizes the raw need to sell and the coarse urge to buy. Michael Emory's *Windows* (Contemporary Books, Inc., $25) is an amusing picture book that illustrates some of the better displays by the more famous designers in the best stores (mostly New York) over the past few years. Included are a few behind-the-scene shots of mannequins being manufactured, dressed, and made up (parodies of Pompeii and Buchenwald among the stacked bodies) and a few historical documents from around 1925 to '45. Writing neither a scholarly nor even a pop-sociological overview, Emory accepts the facts of the marketplace as his commandment ("Thou Shalt Sell"), quotes Andy Warhol in a philosophical moment (never asking if the artist hasn't modeled himself on a mannequin), and hopes a bit wistfully that "a new form of popular art" is in the making.

"Boisterous hints of healthy depravity... pared-down elegance and strength"

arts of advertising design. Their eclectic mélange, with penetration of high to low, inside to outside, death to life, is what gives the best windows their peculiar identity. Along with, of course, the talents of individual designers.

In New York, Candy Pratts's ruefully joking *tableaux-morts* at Bloomingdale's—with their boisterous hints at the healthy depravity of the locker room—come nearest, I believe, to transcending the limits of craft and achieving a *frisson* beyond the sales pitch. Colin Birch, on the other hand, at Bonwit Teller, gives his all to the goods—to beautiful clothes—and in the process arrives at his own pared-down elegance and strength. Like a musician with perfect pitch, he seems to have a perfect eye for empty

Emory presents the windows as if they were narrative sculptures (like sixteenth-century Pietàs, for example), or in details and fragments. You seldom get a sense of the window on a street. The best photographs of shop displays ever made were taken around 1910 by Atget. Never have merchandise and dummies gleamed with such sinister éclat: Atget was careful to preserve the reflections—the mirror images of the street behind you, the dirt on the window, the glare, the all-important visual incidents that establish the window as a plane—a fourth wall, if you will—that makes a context for theatrical events.

Emory insists on blocking out the glare. He puts you in the room with the mannequins, brings you up close to their plaster faces, painted lips, plastic wigs. The through-the-looking-glass wonder is lost. You note that the dummies, for all their strangeness, are, in fact, merely commonplace, workmanlike sculptures—the sort of thing you'd get at a decent cemetery or from a bad art dealer.

As we've noted, shop windows are planned and executed as ambitious wholes that include the street, the building façade, the people hurrying by, the relational factors of scale, viewpoint, perspective, color, lighting. Emory's photographers miss the point as they zoom in to pick out a detail, as if to study Rodin's *Burghers* or the Pergamon altar. Maybe they are good archival records, taken to show the designer what he's done. But they also underline the formal banality and shallowness of invention that usually go unnoticed in the glitter of display. After all, as you're gliding through Purgatory, you don't want to be bothered by art critics. ▽

## COPING WITH STRESS

*(Continued from page 149)*

ual dysfunction and the behavior traits associated with the Type "A" personality of potential heart-attack victims.

"We do know," said Dr. Nideffer, "that there are individual and inherited differences with respect to the body's ability to tolerate stress. Some people claim they can function best only under a great deal of stress, but that is a myth. It is possible for a person to perform under a fair amount of tension and continue to be effective—and some people do need a high level of stress initially to overcome inertia; but, as stress increases or continues, performance begins to deteriorate, and the body begins to wear itself out. In fact, if those people—who claim to work well only under stress—would try working without stress, they would find they function very well.

**How to reduce stress—a few easy ways . . .** There are lots of stress-reducing procedures, according to Dr. Nideffer. What's important is to find one that works for you. Some, which we'll come to in a minute, are excellent; others are effective for the short term but can be either abused (alcohol or drugs, for instance) or unhealthy (the prime example: smoking).

A few good—healthy—stress reducers: go to a movie, get a massage, read, do some physical exercise. "Any activity, in fact, that removes you from a stressful situation *and* stops you from thinking about it," said Dr. Nideffer, "can be useful in beginning to reduce stress." Another stress reducer: a relaxation procedure, such as TM. "But," cautioned Dr. Nideffer, "to be effective it must be done regularly—i.e., fifteen or twenty minutes a day, twice a day. In fact, if you live with stress to any degree—and most of us do—you must identify a time and space of your own. It doesn't matter what you use the time for, as long as you use it for some form of relaxation. If you can't set up that kind of discipline for yourself, you may have to see a doctor who will prescribe a relaxation/exercise program for you."

What about doing something such as spending weekends away? "Weekends may help; but, again, if you're talking about relieving chronic stress, you're talking about doing something that is going to take an investment of time and discipline on your part to develop a regular daily way of working off tensions that build up."

**Learning to recognize signs of tension**
One of the reasons people have difficulty recognizing stress is that stress signs can also be the symptoms of anger, anxiety, embarrassment. What happens, according to Dr. Nideffer, is that people often will misread signs of stress. Result: Many people live for long periods of time with indications of stress without being aware of them.

What follows is a summary of body/mind changes you undergo when you're under stress . . . everyone has probably had experience with a few of them: a "pounding" heart, sudden/extreme heat flashes (results: blushing, perspiration), a "butterfly stomach," dry mouth. Another stress signal: frequent urination. Sensations of lightheadedness and dizziness are not uncommon, breathing usually changes—you may begin to hyperventilate. Most typical responses to stress: muscle tension, particularly in neck, shoulders, head; fatigue.

More serious psychological indications of stress: narrowing of your attention span; the amount of information you can keep track of decreases. Another: your attention tends to get focused internally—you may bump/drop/spill/lose things . . . you're not paying attention to external cues. Don't wait until then to do something about tension and stress. ▽

## CANCER KNOCKOUT

*(continued from page 130)*

disappeared or dried up and fell off, most of the patients died of cancers in other parts of the body. But, in one teen-aged girl, a cancer on the hand had spread into her elbow and armpit. Surgery to remove cancerous lymph nodes, plus the X-ray/microwave treatment removed all traces of tumor, and the patient is alive and well. Now the Duke research team is at work on microwave equipment that will reach tumors deep inside the body.

In 1978, the combined therapy treatment is available at most major hospitals throughout the country. In addition, under methods designed by the Radiation Therapy Oncology Group, fourteen university medical centers now take part in combined-therapy research programs. ▽

# ACCESSORY DETAILS

**Page 52:** *Above Right:* Earrings, Candace Harding Designs. At B. D. Howes and Son, CA. . . . *Center:* Antonia Polizzi earrings. Henri Bendel. **Page 58:** Ivory wool lace-trimmed top, about $22; and matching brief, $10. Hanro of Switzerland, at Henri Bendel; Swanson's on the Plaza.

**FERNANDO SANCHEZ**
**Page 139:** *Left:* Teddy, about $76. Late March, at Bloomingdale's; B. Forman; The Basic Image, Pittsburgh; Jacobson's; Eleanor Keeshan. . . . *Right:* Bra and bikini, each about $24. Late Jan., at Bergdorf Goodman; Hattie; Swanson's on the Plaza; I. Magnin. Bangle by Patricia von Musulin. At Artwear. Casadei sandals. Shoe Biz, at Henri Bendel. **Page 140:** Satin de Lys sleepshirt of nylon/Dacron/silk (Registered Fabrics). About $72. Feb., at Bloomingdale's; Hudson's; Gus Mayer, New Orleans; Balliet's; Bullock's Wilshire. Casadei sandals, at Macy's, NY. **Page 141:** *Inset left:* Cotton batiste shirt and skirt, Dacron/cotton. Shirt about $48, skirt $22. Late March, at Altman's; Jordan Marsh, Omni. . . . *Inset right:* Swiss cotton batiste bubble shirt and gold Lurex ankle pants. Top, about $70; pants, about $52. Feb., at Henri Bendel; Lou Lattimore. . . . *Left:* Swiss cotton batiste tunic under a rayon/Lurex robe. Tunic about $114; robe, $120. Mid-Feb., at Bonwit Teller; Dolly Kay Designs, Washington, DC; Lorraine's, Miami Beach; Carol & Mary; Creed's of Toronto. Mary McFadden bracelet, at Bonwit Teller. Charles Jourdan sandals. Hair, Garren for Glemby International; makeup, Rex. . . . *Right:* Silk broadcloth shirt, about $92; pants, about $46; robe, about $80. Pants and robe of Dacron/nylon/cotton (Registered Fabrics). March, at Saks Fifth Avenue, NY; Swanson's on the Plaza; Neiman-Marcus; I. Magnin. Calvin Klein sandals, at Saks Fifth Avenue.

**Pages 142-143:** Shoes: **1. & 4.** Geoffrey Beene. **2., 7., & 8.** Julianelli. **3. & 5.** Mario Valentino. **6.** Calvin Klein. **Pages 144-145:** Laura Paprika hair thong, at Lord & Taylor; T. Edwards. Bracelets by Capri, at Macy's. **Pages 146-147:** Clothes by Geoffrey Beene. **Pages 148-149:** Rose silk lace-trimmed camisole and matching bikini by Viviana. Camisole, about $50; bikini, about $26. At Henri Bendel; Garfinckel's; Neiman-Marcus; Neusteters. **Page 152:** *Left:* Choker, Borbonese of Italy. At Bonwit Teller. Geoffrey Beene shoes. Pantie stockings by Hanes. . . . *Right:* Clutch, Ben-King. Belt by Elegant. Geoffrey Beene shoes. Delman at Bergdorf Goodman. **Page 153:** Earrings, Maire Katznelson. Geoffrey Beene shoes. Delman at Bergdorf Goodman. **Page 154:** *Left:* Muffler at waist, Susan Horton. Shoes by Maud Frizon. . . . *Right:* M & J Savitt earrings and cuff. **Page 155:** Earrings, Cathy & Marsha for Catherine Stein. Cuff by Esther Gallant at Henri Bendel. Waist wrap, Western Maine Weavers, North New Portland, ME. Halston for Garolini shoes. At I. Miller; Bonwit Teller, Beverly Hills. **Page 156:** Calvin Klein. Irish linen pleated pants (Moygashel), about $66. At Lord & Taylor; Neiman-Marcus; I. Magnin. Belt by Calvin Klein. At Neiman-Marcus; Bullock's Wilshire. Terrafirma bangles, at Henri Bendel; Sakowitz. **Page 157:** Diane Love silk scarf, at Diane Love. Bangles by Terrafirma, at Bergdorf Goodman. **Page 158:** Necklace by Cara Croninger for Artwear. Geoffrey Beene sandals. Feb., Delman at Bergdorf Goodman. **Page 159:** Ralph Lauren white linen pants (Belgium Linen by Hamilton Adams). Echo Scarf at waist, at Ann Taylor; Maas Brothers. **Page 160:** Riviera hair comb. Sunglasses, Alpha by LuxOttica for Avant-Garde Optics. At better opticians. **Page 162:** Terrafirma ceramic bangles, at Bergdorf Goodman; Sakowitz. Sandals by Calvin Klein. **Page 164:** Riviera hair comb, at Macy's, NY. Bulova diving watch. Muffler at waist by Rosemary Peck. At Henri Bendel. **Page 165:** Bulova watch. **Page 166:** Julianelli sandals. **Page 169: 2.** Scarf tied at head, by Echo. Tennis racket, Arthur Ashe Competition 2 by AMF, Head Div. **3.** Riviera hair comb. Rolex watch. Muffler at waist by Rosemary Peck. **5.** Ivory bangle by Sondra Schneider for Heaven, at Bloomingdale's Cul-de-Sac.

# HE BEAT ME

*(Continued from page 177)*

"Police, for instance, seem to think that few domestic disturbances are really violent. . . . Unless blood is drawn and injuries are visible, they are apt to discount the report of violence and call the incident merely a 'family spat.' To me, any physical attack by one person upon another is a violent act and an instance of illegal aggression, even if no visible injury results."

As we became financially comfortable, I refined my process of rationalization. After each incident, I reminded myself that I had too much to lose if I decided to leave my husband and go out on my own. And, anyway, where would I go? What would I use for money? Maybe he would stop beating me. If I could only reason with my husband, he'd understand what he was doing. Anyway, it was such a cruel world out there, and I was so "protected" in my home.

This thought process worked until an incident was witnessed by my two-year-old daughter. It began with another minor argument; the topics blur together at this point. We had been finishing dinner when I got up to clean my daughter's high chair. Suddenly, my husband came at me and slugged my ear and face. I was cornered, unable to escape his blows. When he finished, I ran for my daughter. I clutched her closely, carried her into her room, and rocked us for quite some time.

The next day, I left with my child and stayed in a downtown hotel. Upon our return, my husband refused, as usual, to discuss the abuse other than my provocation.

"One more time," I stated, "and I'll leave for good."

"You have it too good. You'll never leave," he shot back.

Eight months later, one more incident witnessed by my daughter and I was gone.

The story does not end here. The separation proceedings were long and complex —my husband tried to prove almost anything in a feigned custody battle—his ploy to lessen support payments. One of my tasks was to prove that a man who beats his wife has a propensity to abuse his child.

Sound logical? It didn't work. I spent days at the libraries, researching wife abuse for my attorney. I found articles in popular magazines with statements such as, "Some men have been beaten as children, or they may have seen their mother beaten by their father. There's a tendency to act with violence because they have experienced it so much in the past."

I discovered clinical research with conclusions such as the following from Chiswick Women's Aid in England: "If we look at the histories of these men, they are either beaten children or actually have watched child-beating. . . . So the violence goes from one generation to the next. It becomes the norm."

My attorney skillfully brought out the

*(Continued on page 186)*


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# HE BEAT ME

*(Continued from page 185)*

incidents of abuse as I was on the witness stand. I broke down in tears as I was forced through questioning and cross-examination by my husband's attorney.

The domestic relations master, who served as our judge, concluded, "Just because the doctor and his wife didn't get along, I don't understand the relevance this has to the child. I don't want to hear any more testimony concerning this abuse for the custody proceedings."

Having skillfully frightened me, my husband agreed to settle the case out of court. Once I had custody of my child, I was willing to agree to his financial demands.

Most importantly, I had a second chance to live.

Time passes. Bitterness dissipates. The ability to stand back and observe begins.

Wife abuse knows no economic or social barriers. As a middle-class woman, I found it impossible to phone the police or to discuss the problem with friends. As we piled up luxuries, I felt even more caught in the web. Perhaps, I would have left sooner if the comforts had not blurred my perspective. And left with a greater portion of my self-respect—not rebuilt easily.

I urge all women to understand the problem of the battered woman, this outcast member of society. Encourage research into the field, and support the development of shelters or havens in your area. If you have a friend whom you suspect of being a victim of abuse, subtly make the first step toward reaching her. We battered wives are basically a frightened, insecure group who need an outstretched hand.

If you are a battered woman, seek psychological help for yourself and your husband. Should your spouse refuse counseling, go yourself. One must break the cycle of emotional dependence.

Learn not only your emotional but your legal rights. The court system is not sympathetic. One attorney explained, "Every other chick who enters a divorce court claims that her old man laid into her."

You probably will have to prove your abuse. So document every incident, go to a doctor, go to the police.

Prepare a survival kit. Stash away some money. Get credit cards in your own name, even if your husband has to cosign. Build up a record at the credit bureau. Find a potential place for yourself and children to stay in case you decide to leave home.

It will not be easy. But one day, you will wake up to find that you are permitting self-destruction. You will awaken to the realization that one need not live in a world of fear.

I found that freedom does exist. ▽

## PHOTO CREDITS: PEOPLE ARE TALKING ABOUT PEOPLE

Page 122: Richard Avedon.
Page 123: right, Michael Childers.
Pages 124 and 125: top, Susan Newman by Sam Shaw;
others by Sylvia Plachy; bottom, Martha Swope.
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